This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

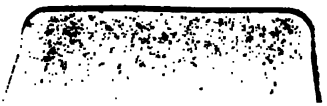
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

17.25.15

Harvard College Library

From the
CONSTANTIUS FUND
Bequeathed by
Evangelinus Apostolides Sophocles
Tutor and Professor of Greek
1842–1883

For Greek, Latin, and Arabic
Literature



The Rev. Dr. Butler
with Mr Thackeray's
kind regards

May 19. 1890.

TRANSLATIONS FROM PRUDENTIUS.

PRUDENTII ORAT

No. 28 (ABP. PARKER'S MSS.) PRUDENTII PSYCHOMACHIA &c.. SCALE $\frac{2}{3}$

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

TRANSLATIONS FROM

PRUDENTIUS

A SELECTION FROM HIS WORKS, RENDERED IN

ENGLISH VERSE

WITH AN

INTRODUCTION AND NOTES

BY

FRANCIS ST. JOHN THACKERAY, M.A., F.S.A.
VICAR OF MAPLEDURHAM
Formerly Fellow of Lincoln College, Oxford, and
Assistant Master at Eton

LONDON: GEORGE BELL AND SONS, YORK STREET
COVENT GARDEN
1890

Lp 47.25.15

HARVARD COLLEGE
OCT 20 1927
LIBRARY

Constantius fund

CHISWICK PRESS:—C. WHITTINGHAM AND CO.,
TOOKS COURT, CHANCERY LANE.

PREFACE.

into Eng-
ho in this
uch atten-
Prudentius
nch in his
it only two
es in all—
ter of such
ose poems,
ways been
oth in the
is Ancient
ite regard
ion of all
Latin lan-

ADDENDUM.

To what is said in the Preface on the [illegible]
sented on the Altar in the [illegible] the
added that a further suggestion has been made that it
is a reliquary.

of lovers of [illegible]
who recognize the grandeur [illegible]
guage, even in the period of its decay. Recently the Rev. G. Morison has translated in rhythmical prose six of the hymns in the "Cathemerinon," with the Autobiography, in one stanza of which I have ventured

to borrow from him a few expressions acknowledged in the Notes. My best thanks are due to those who have kindly contributed renderings of their own to this volume—Sir George Young, Bart., the accomplished translator of Sophocles, Dr. Gregory Smith of Malvern, the Rev. E. D. Stone, Mr. Robert Bridges, and Mr. R. F. Towndrow. Those who care little for translations, or regard them as superfluous, may yet care to possess in an accessible form some of the best of Prudentius' hymns now buried away in voluminous Thesauri, or bound up with his other works, the interest of which for the most part has long ago vanished.

The text that has been adopted is that of Dressel's edition (Leipsic, 1860), but any important variations in the readings of the celebrated Paris MS. (Puteanus, 8084), which Dressel had not himself seen, are mentioned in the Notes.

A portion of the Introduction has already appeared in "Macmillan's Magazine" for July, 1889, and is reprinted by the editor's permission. It has, however, been considerably enlarged and almost wholly re-written. Among the chief sources whence I have derived assistance are, the article on Prudentius in the "Dictionary of Christian Biography," the valuable work of Ozanam, "La Civilisation au Cinquième Siècle," and an appreciative monograph by Faguet (Bordeaux, 1883).

The frontispiece representing Prudentius at prayer

is copied from a figure in the eleventh century MS. in the Library of Corpus Christi College, Cambridge. The pictures with which that MS. is illuminated are interesting from the fact that they are mostly after classical originals, and in a style not unlike that of those in the Vatican Virgil. The object on the altar appears to be a *monstrance* (or transparent box for exposing the consecrated host) surmounted by a Greek cross and laid flat.

The facsimile, reduced to two-thirds of the original size, has been taken by Mr. Griggs with the kind permission of the Master and Fellows, and under the superintendence of the Rev. S. S. Lewis, F.S.A., Fellow and Librarian of the College.

Mapledurham Vicarage.
April 12th, 1890.

CONTENTS.

INTRODUCTION.

		PAGE
PART I.	Life and Times of Prudentius	xi
PART II.	Prudentius, as illustrating the State of Society and the Religious Feeling of his Age	xxx
PART III.	Language, Metre, Style	lvi

TRANSLATIONS.

I.	Autobiographical Preface	1

CATHEMERINON. CHRISTIAN'S DAY.

II.	Hymn for Cock Crow (i.)	8
III.	Morning Hymn, translated by Robert Bridges (ii.)	18
IV.	Hymn before Food (iii.)	26
V.	Hymn on the Lighting of Lamps	32
VI.	Hymn before Sleep	48
VII.	Hymn after Fasting (viii.)	60
VIII.	Hymn for every Hour (ix.)	66
IX.	Funeral Hymn (x.)	84
X.	Epiphany Hymn (xii.)	98

forces of society at this time—the Pagan, expiring and ready to vanish away; the Barbarian, and the Christian, advancing, and ready to take its place. Looking back on his boyhood he could remember the brief but eventful reign of Julian (A.D. 360-363), with whom the family of Constantine ended—the man "who thought he could bid the shadow go back on the dial of history." At the time of Julian's death Prudentius was fifteen years old. The verses in which he describes the character of this Emperor abound in generous sentiments, and show the fairness of his mind in recognizing the genius of this enemy of Christianity.

> "Principibus tamen e cunctis non defuit unus,
> me puero, ut memini, ductor fortissimus armis,
> conditor et legum, celeberrimus ore manuque,
> consultor patriae, sed non consultor habendae
> relligionis, amans tercentum milia divum.
> Perfidus ille Deo, quamvis non perfidus Urbi." [1]

> "One I remember in my youth was great,
> In arms no firmer bulwark of the State;
> In council sage to plead, to frame her laws,
> And true, but in Religion, to her cause.
> Shrines of a thousand deities he trod,
> Faithful to Rome though faithless to his God."

Later in life he witnessed the close of the long struggle between the Church and the power of heathen Rome, when the public profession of Paganism was finally prohibited. Thirty-five years before his birth,

[1] "Apotheosis," 449.

the Edict of Milan, A.D. 313, had given legal toleration to the new faith, but the victory was not won till the political establishment of the Church during his lifetime. Between A.D. 370 and 379 there was a period of revived opposition to Christianity. Both religions existed side by side, and sacrifices continued to be performed at the expense of the State. But with A.D. 382, the last year of Gratian's reign, a change set in. The memorable encounter, which, if duly weighed, must be regarded as one of the most interesting events in the annals of religion and of rhetoric, took place in A.D. 384, when Prudentius was in the prime of manhood. This was when Symmachus argued in vain against Ambrose for the restoration of the altar and golden statue of Victory, removed by Gratian from the Senate-house. This statue had been brought originally from Tarentum, and was placed in the Curia Julia by Caesar. "Constantine had left it untouched. Constantius, to the disgust of the Pagans, had ordered it to be removed; Julian had replaced it; Valentinian had tolerated it; Gratian had commanded its destruction, and had given a further shock to Pagan sentiment by abrogating the privileges and confiscating the incomes of the priests and vestals."[1] Four years later, the Emperor Theodosius proposed in a full meeting of the Senate, according to the forms of the Republic, the question whether the worship of Jupiter or that of

[1] Farrar, "Lives of the Fathers," vol. ii. p. 135.

Christ should be the religion of the Romans; and the Christian champion was again triumphant. For this Prudentius is our sole authority. His testimony, in spite of the silence of Ambrose and Jerome, is accepted both by Gibbon and Milman, in preference to that of the Greek Zosimus, who says that the majority were in favour of the ancient religion. The second Book against Symmachus also contains some lines less valuable as poetry (though many of them are sufficiently spirited) than for the philosophical view that they present of the victories of Rome preparing the way for the Kingdom of Christ. The unity of the Empire is represented as paving the way for the Federation of the World and the final success with which Christianity was crowned.

The year A.D. 395 is a landmark in history. It brought with it the death of Theodosius, the countryman, and probably the patron of Prudentius; and the death of Theodosius was the beginning of the end of the Roman Empire (in the sense in which that phrase is usually understood), over which he was the last to reign before it was divided and dismembered. Fifteen years later, in 410, the spell of the name of Rome was broken by the third siege, the capture and pillage of the Imperial City. "The first appalling intelligence of this event shook the Roman world to its centre, yet the shock passed away, and Rome quietly assumed her second Christian empire." [1]

[1] Milman, "Lat. Christianity," bk. ii. ch. I.

Whether Prudentius survived to hear of this catastrophe we cannot say. But his silence as to such a memorable event is most likely conclusive as to his previous death. And it is of course far less likely that he lived to witness the publication of St. Augustine's "City of God."[1] That great work was called forth by the last desperate remonstrances of Paganism, that attributed all the calamities of the time to the new religion. It was not, however, completed until thirteen years had elapsed after the sack of Rome.

Prudentius was born in Spain, A.D. 348, in the consulship of Salias and Philippus, when Constans and Constantius were Emperors. The cities of Caesaraugusta (*Zaragoza*), Calagurris (*Calahorra*), and Tarraco (*Tarragona*), have each been claimed as his birthplace, but with insufficient reason. He applies the epithet *nostra* to each of these places, and it need not denote more than Spanish, or Christian, or both. From his frequent mention of the north-east part of Spain, for instance of the above-named towns, as also of Saguntum (*Murviedro*), Barcino (*Barcelona*), Gerunda (*Gerona*), on the high road from Tarraco to

[1] An interesting parallel, however, has been pointed out by Ebert between a passage in the "Psychomachia," "Pax plenum virtutis opus," v. 769-89, and "De Civ. Dei," xix. 10, "pax plenissima et certissima." The whole section should be read. If this is so, it has a most important bearing on the possible length of Prudentius' life.

Narbo,—of the River Ebro and of the Pyrenees,[1]—we may conclude, with tolerable certainty, that he was a native of the Provincia Tarraconensis. This district, although of much less importance than Andalusia, still, from lying open to the Mediterranean on its eastern side, was from early times in point of civilization far in advance of the central portion of the Peninsula.

In this country, then, our author, whose full name was Aurelius Prudentius Clemens,[2] was born and lived. We learn from some of his poems in the "Martyrs' Garland," in which he gives us a minute description of some of the localities at Rome (*e.g.*, "Peristeph.," xii. translated in this volume), that he visited the Imperial City at some time during his lifetime, and it would seem that he had previously to this experienced some trouble, and possibly illness. But, in truth, of the personal incidents of his career we are told very little. All we know is derived from the pathetic autobiographical poem, in forty-five Asclepiad verses, prefixed by way of preface to his works.

[1] Especially from the lines,

"Exultare tribus licet patronis,
quorum praesidio fovemur omnes
Terrarum populi Pyrenearum."

"Peristeph.," iv. 145.

[2] The praenomen Marcus sometimes prefixed is *not* in the Paris MS. (Puteanus, 8084). Florez, the author of "España Sagrada," mentions that there was a family of the name of Clemens at Caesaraugusta.

Trained like Cyprian and Arnobius, like Ambrose and Augustine, in the schools of the rhetoricians, he practised at the bar for some years, and filled important judicial[1] posts in two cities which he does not name. Subsequently he was promoted by the Emperor Theodosius (or Honorius) to some high appointment at Court, perhaps that of *Magister Equitum*, or *Magister Peditum in Praesenti*, or *Praesentalis*,[2] unless it was the *proximatus*. A change came over him in his fifty-seventh year, when he drew this sketch of his career. Impressed with shame at the follies of his youth and the worldliness of his later manhood, profoundly touched by the nothingness of what had hitherto engaged his affections, he resolved to devote the remainder of his days to the service of God and the composition of sacred poetry. The lines in which he moralizes over the past ("Haec dum vita volans agit") evidently came from his heart. We note in him here and elsewhere great conscientiousness and candour. He shows an intimate and affectionate acquaintance with the Scriptures. An uncompromising champion of the faith against Sabellianism and Arian-

[1] Possibly the office of Defensor Civitatis. See Note on the sixth stanza of the Autobiography.

[2] This officer was called "the Master *in the Presence*": "thus, with bated breath, in Latin which would have been unintelligible to Cicero, were courtiers beginning to talk of that portion of the atmosphere which was made sacred by the presence of Imperial Majesty."—Hodgkin's "Italy," vol. i. bk. i. ch. 3.

ism, he is less stern than St. Augustine, and far less vehement and impassioned than St. Jerome.

We may here group together a few of the other features that strike us most in the character of our poet.

He was a loyal and patriotic Roman, besides being a loyal son of the Church, hailing the victory gained over Alaric at Pollentia,[1] and regarding the Empire as an instrument in the hands of Providence for civilizing the nations of the West, and for preparing the way for Christianizing the world. He puts some striking words on this subject into the mouth of the martyr Laurentius.

> "En omne sub regnum Remi
> mortale concessit genus
> idem loquuntur dissoni
> ritus, id ipsum sentiunt.
> Hoc destinatum, quo magis
> ius Christiani nominis
> quodcunque terrarum iacet,
> uno inligaret vinculo."

Everything degrading to Rome in this capacity he strongly deprecates. He raises his voice against the brutalizing gladiatorial shows.[2] He urges the suppression of the Vestal virgins, who countenanced those

[1] If indeed it was a victory, and not rather "one of those bloody but indecisive combats, like Borodino or Leipzig."—Hodgkin's "Italy," vol. i. p. 295.

[2] In the fine peroration of the second book against Symmachus.

shows by their presence, and who even gave the signal for the mortal blow.[1] Again, he must have been a fair and large-minded man. He is neither intemperate in his language on fasting, nor intolerant in his attitude towards pagan works of art. He can recognize greatness in a Julian, and he can praise his adversary Symmachus[2] for his learning and eloquence. His humility, indeed, is very noticeable and unaffected. He is always sufficiently self-depreciatory as to his own life and performances. This is seen in the brief sketch he gives of his life (see pp. 2-6), and in the end of Peristephanon III., where he calls himself a rustic poet, confessing sins of thought and deed, and unworthy to be listened to by Christ, but for the intercession of His martyr. It is seen where he calls his Poems mere withered garlands, and lastly, in the Epilogue, where he speaks of himself as a mere worn-out chattel or earthen vessel permitted to stand in the Father's house.

Of the more immediate environment of his life we must remain in ignorance. But that he was a Spaniard is of itself of some significance. Spain, long before

1 "Pectusque iacentis
Virgo modesta iubet converso pollice rumpi."
"Contra Symm.," ii. 1099.

2 "Quo nunc nemo disertior
exultat, fremit, intonat
ventisque eloquii tumet."
"Contra Symm.," ii. Praef. 56.

the time of Augustus, had been deeply affected by Roman influences, and under that Emperor the Romanizing process was extended still further. During the first century of our era the country had furnished many distinguished names to the literature of Rome, and "there was in the Spaniard a richness and splendour of imagination, an intensity and warmth which was wholly wanting to the Roman temperament."[1] It is enough here to recall the names of Columella, the writer on agriculture, born at Cadiz; of Quintilian, born at Calahorra; of Martial, a native of Bilbilis; of the two Senecas, and of Lucan, the nephew of the Stoic philosopher, to all three of whom Corduba (*Cordova*) had the honour of giving birth. Men of action, too—no less than three Roman emperors, and three of the best among them, drew their origin from Spain. Trajan was a native of Italica (*Seville*). Hadrian, born himself at Rome, came of a family that had been settled for centuries in the country. And it was from his retirement at his paternal estate at Cauca, on a tributary of the Douro, that Theodosius was summoned by Gratian and associated with him as his colleague in the empire, in the thirty-third year of his age, A.D. 379.

It may be useful to glance rapidly at Spanish affairs about the time of Prudentius. Before and during the reign of Theodosius, and for the sixteen years that

[1] Farrar, "Seekers after God."

ensued on his death, the condition of the country would seem to have been quiet and prosperous. Indeed, as Gibbon[1] observes, in a period of four hundred years Spain furnished very few materials to the history of the Roman Empire, and in the fourth century of the Christian era, the cities of Emerita, of Corduba, Italica, Bracara, and Tarraco, were numbered with the most illustrious of the Roman world. "Christianity was early and permanently established in the Peninsula. In that province it had probably found less resistance from the feeble provincial Paganism; nor was there, as in Gaul, an old national religion which lingered in the minds of the native population."[2] We may, therefore, picture to ourselves the state of things during the life of Prudentius as peaceful and prosperous, and favourable to literary pursuits.

But in the year A.D. 409 the Vandals Alans and Sueves swept through the Pyrenean passes and ravaged what had been known in the time of Augustus as the Hither and Further Provinces. They were followed five years later by the Visigoths, under their chieftain Ataulfus or Athaulf (Adolf), the brother-in-law of Alaric, who laid the beginning of the independent Gothic kingdom in Spain and southern Gaul, with its capital at Toulouse.

[1] "Decline and Fall" (ch. xxxi.). Elsewhere (ch. ii.) he remarks on its fortunes generally, that it has flourished as a province and declined as a kingdom.

[2] Milman, "Hist. of Christianity," vol. iii. bk. iii. ch. 8.

The sight of the sufferings that his native land underwent during these years at the hands of those fierce barbarian tribes, as well as of the remaining Roman soldiers, we may trust that Prudentius was spared by his death. No allusion to them at any rate occurs in his writings. To his orthodox mind a fresh pang would doubtless have been added to what he must have felt at the desolation of those fertile and flourishing provinces, by the Arianism of the conquerors. The last entry in the Seven Books of the Histories of Orosius relates to the events of this period.

The best literature of the day was that of Spain and of Gaul. Paulus Orosius, a Spanish presbyter, the friend of Augustine, at whose request he wrote those Seven Books, and to whom they are dedicated, was a native of Tarragona, one of the towns we have seen claimed as the birthplace of Prudentius. We may here mention a few other Spanish writers contemporary with or near to him in time. Of these, two authors, little known, and of whom but little survives, are spoken highly of both by Niebuhr and Milman—Merobaudes (a general as well as poet) and Dracontius, a presbyter. The fragments of the former were discovered by Niebuhr upon a palimpsest belonging to the monastery of St. Gall, and edited by him in 1823. He holds him to have been a Christian, but the lines quoted from him by Milman certainly seem rather the utterance of a heathen.

Of Dracontius a longer extract is given in Milman's "History of Christianity,"[1] the most favourable example, in his opinion, of the Latin poetry of the time. It is on the subject of Adam and Eve, and reads rather like a passage in Dobson's version of the "Paradise Lost" made in the middle of the last century. It is marred, however, by more than one false quantity; and so far the comparison is unfair to the English translator.

Besides these two, there were C. Vettius Aquilinus Juvencus, also a Spanish presbyter of the time of Constantine the Great, who rendered the four Gospels in Latin verse, and Caelius Sedulius, of Seville, a good example of whose style is given by Trench in his "Notes on the Miracles" (p. 125: On the Turning of the Water into Wine). These, it must be admitted, must remain mere names to all but a very few students. "The infallible poetic sentiment of mankind will still, and justly, refuse the name of poetry to their prolix, though occasionally vigorous versifications."[2] To them may be added the name of a writer far better known in Church history—that of the learned and eloquent Spaniard of noble birth, Priscillian, Bishop of Obila (*Avila*). His execution in the year 385 gave the disastrous precedent for the infliction of death as the punishment of religious error. Both St. Ambrose and St. Martin of Tours strongly denounced this act, and

[1] Vol. iii. bk. iii. ch. 3.

[2] Milman, "Lat. Christianity," bk. xiv. ch. 4.

it was regarded with general horror throughout Christendom, and also by Pagans. At the time of its occurrence Prudentius was in his thirty-seventh year. There is no reason for thinking that he sanctioned it, though he may be referring, without mentioning it by name, in the opening of his "Apotheosis," to the heresy of the Priscillianists.

Outside the actual limits of Spain, though almost to be regarded as a native of that country, another contemporary of Prudentius deserves mentioning—Vigilantius, whose opinions are chiefly of interest from the reaction they exhibit to some of the extreme tendencies of the age. Born at Calagurris—not the town already spoken of, but a place on the site of the modern Casères, on the French side of the Pyrenees—he is most remembered as the vehement opponent of St. Jerome, to whose fierce denunciations we are mainly indebted for our knowledge of his tenets. He has been thought to have fallen a victim to the Vandal invasion.

Three other poets, Pagan ones, may here claim a few words—Ausonius (A.D. 309-392); Claudian, whose literary career is placed between the years 395 and 406; and Rutilius Numatianus, who wrote his Itinerary or "De Reditu," the poem on his return to Gaul, about 406. Each of them in his way illustrates the period before us. The wealthy versifier of Bordeaux, with all his versatility and prettinesses, shows by the subjects on which the Roman mind now loves to exercise

itself, to what a low ebb the literary taste has fallen. Claudian, the panegyrist of the Vandal Stilicho, presents the remarkable phenomenon of an Egyptian by birth writing first in Greek, and afterwards in Latin, as fluently as if it were his native tongue, his mind saturated with the mythologies of expiring Paganism, and appearing utterly unconscious of the Christianity in the midst of which he was living.

Rutilius, lastly, while venting his spleen upon the Jews and the monks (*lucifugi viri*)—those drones whom he saw on the little island of Capraria—warms with enthusiasm on the subject of Rome's greatness, and specially on the majesty of her laws, which he predicts will endure for all time.

Ausonius and Rutilius were both of them natives of Gaul. It is in that quarter of the Western world that we find most life and most literary activity—more than in Spain, more even than in Italy at this time. And this is still more true of the Christian society in the south of Gaul, which, as we have seen, was closely connected with the northern portion of Spain. One of the most interesting figures of the fifth century was Sidonius Apollinaris, born at Lyons, and Bishop of Clermont, a man of very varied acquirements. On his career, however, we cannot dwell, as it lies just outside our subject, falling under the latter part of the century, A.D. 431-489. Two other Christian writers of Gaulish origin are more directly connected with the age of Prudentius—Prosper and Paulinus.

Prosper of Aquitaine, the partisan of St. Augustine in the Pelagian controversy, was the author of a philosophical poem, "Carmen de Ingratis," directed against the Semipelagians, who ascribed the work of salvation partly to themselves. On Paulinus we must pause to speak at rather greater length. The life of this saint is interesting from his connection with Ausonius, and his verses, besides their occasional poetical merit, are of value as furnishing a very curious picture of the times.

Born at Bordeaux in A.D. 353 (five years after Prudentius), of a noble family of Aquitaine, he had as his first teacher the author of the "Mosella," and from him imbibed his love for poetry. After filling high State offices, he retired with his wife Therasia, first to some estates which he possessed in Spain, and subsequently, after the loss of their infant child, to Nola in Campania, of which place he became bishop. There he dedicated all his wealth to religious purposes, and over the tomb of St. Felix (a confessor of the time of the Decian persecution) he built a church, and adorned its colonnades with paintings representing scenes from the Old Testament. Each year, on the festival of the saint, he composed a birthday poem in his honour ("Carmen Natalitium"). Eighteen of these poems remain, some of them not without merit, and marked by a tenderness of feeling that is modern rather than classical.

In his extreme reverence for saints he is a good

example of the way in which the spirit of the age acted upon a devout and susceptible mind. The letters that passed between him and Ausonius are full of affection on both sides, especially the lines in which the tutor gently chides his old pupil for remissness in replying to him, and expostulates with him for his retirement from the world :

> "Ego sum tuus altor et ille
> praeceptor primus, primus largitor honorum,
> primus in Aonidum qui te collegia duxi."

> "From Learning's store 'twas I thy mind first fed,
> With their first bays I crowned thy youthful head,
> And to the Muses' courts I first thy footsteps led."
> Ausonius, Ep. xxiii. 32. See also Ep. xxv.

The great luminaries of Latin Christian literature of the time, St. Jerome (A.D. 346-420), St. Augustine (A.D. 354-430), St. Ambrose (A.D. 340-397), were all of them contemporary with Prudentius. But the only one of the triad who stands in any direct relation to him is St. Ambrose. Born probably at Trèves, and therefore another instance of an eminent Gaul of this century, he is less important as an author generally, than as a hymn-writer, and as the founder of the Ambrosian mode of chanting. The occasion that gave rise to this was his quarrel with Justina, the widow of Valentinian I.[1] It was to relieve the vigils

[1] See the interesting passage in St. Augustine's Confessions, bk. ix. ch. 6, 7 : "Quantum flevi in hymnis et canticis tuis,

of his priest-sentinels within the basilica, which was barricaded to keep out her Arian adherents, that the Bishop of Milan introduced for the first time in the West the practice of responsive chanting, that had already become prevalent in the East. The congregation was divided into two choirs, and the chant taken up alternately. In connection with the subject of Hymnology, Ambrose and Prudentius present some obvious points of comparison, which will be best noticed in the last section of this Introduction.

Such then was the condition of literature into which Prudentius was born, and under which he wrote. Spain, his native country, had been enjoying a long period of tranquillity; Gaul, and, as we have seen, more especially its southern provinces adjoining Spain, was the principal seat of intellectual activity. Italy and Rome were on the eve of the first of the many invasions that were to break upon them from the North. Everywhere the old order was changing and yielding place to the new. Rome was to emerge from her destruction by the Goths a Christian city, and her capture was to be one of the steps by which the strength of the Papacy was to be established. Paganism was making its last ineffectual struggle. Heathen fanes were being converted, though as yet but slowly, into Christian churches. The new faith required another language, and the Latin of the Lower Empire

suave sonantis ecclesiae tuae vocibus commotus acriter. Excubabat pia plebs in ecclesia, mori parata cum Episcopo suo."

grew up to satisfy the need that was felt. A new literature was rising up in the Western Church, as the older forms were found wanting, to express more fully the new ideas and thoughts which occupied men's minds. The elegance of a Claudian, the artificiality and frigid conceits of an Ausonius, can take little hold of us by the side of the warmth and earnestness and reality of an Ambrose or a Prudentius, to whom for such sterling qualities much is forgiven that offends the ear of one trained up on classical scholarship.

The last half of the fourth and the whole of the fifth century is the classical age of Christian literature. It is by reference to that age, rather than by any abstract standard, that Prudentius must be judged. And when all due allowance has been made for the debasement of language and taste, and for the struggles and birth-pangs through which Christianity had to pass before she could work out for herself any poetical utterance at all, it must be admitted that he was not only the first of his age in this branch of literature, but that he possessed not a few of the elements that go to the making of a true poet.

PART II.

PRUDENTIUS, AS ILLUSTRATING THE STATE OF SOCIETY AND THE RELIGIOUS FEELING OF HIS AGE.

THE fourth century, to which (with the exception of the first five years of the fifth) all we know for certain of Prudentius is confined, was emphatically an age of transition. It was not till then that the old Pagan rites were discontinued as a part of State ceremony. The Emperor still bore the title and insignia of the Chief Pontiff;[1] but not long after the middle of this century the election to the bishopric of Rome was become so important an event as to be mentioned by the heathen historian, Ammianus Marcellinus. He describes the tumults that disgraced Rome on the election of Damasus after the death of Liberius, on which occasion Praetextatus, the pagan magistrate, concerned in suppressing them, sarcastically remarked to St. Ambrose that he himself would turn Christian if he might be Bishop of Rome. This was in the year A.D. 367, when Prudentius was nineteen. It was a time when the temporal success

[1] The Pontifical robe was first refused by Gratian, A.D. 382.

of Christianity was assured by the Imperial example, as well as by the conversion of the most intelligent of the heathen, and yet the ghost of the old Roman religion was still lingering around the seats of its decaying and at length forbidden ceremonies. In the reign of Valentinian I. there were in Rome itself one hundred and fifty-two of these temples, besides one hundred and eighty smaller chapels or shrines still sacred to their tutelary God and used for public worship. As late as the middle of the fifth century the sacred chickens of the Capitol continued to be fed. Two incidents may be singled out from this period to show that heathen practices were still far from extinct. St. Augustine when a youth was present at the rites of Cybele in A.D. 374; and ten years later, Praetextatus, the magistrate spoken of above, "the flower and pride of the Roman aristocracy"[1] of the time, who in A.D. 359 had consecrated twelve statues in the Capitol in honour of the great guardian deities of Rome, received at his funeral the honour of deification.

These two events occurred, the former when Prudentius was in his twenty-sixth, the latter when he was in his thirty-sixth year. To trample under foot the heathen rites and smite down the idols of Rome is one of the objects which he tells us in his autobiographical preface[2] that he proposed to himself to accomplish, and which he carried out in his "Psy-

[1] Milman.

[2] See p. 6 of the Translations in this volume.

chomachia," "The War of the Soul," and his two books against Symmachus. In the great seats and centres of intelligence the battle was won, but in the obscure hamlets the old superstitious idolatries died hard, whence the generally-accepted origin of the word "pagan." The earliest use of its secondary sense is in an edict of Valentinian I., A.D. 368. It is interesting to find that in Prudentius the word is used in both its senses, "pagana gens" in the sense of "rustic shepherds" ("Cathemerinon," xi. 87), but in "pagane" ("Peristephanon," x. 1009) and "pago dedite" (*Ib.* 296) the word has its later signification.

Under the favourable auspices of Theodosius' accession the work of extirpating Paganism steadily proceeded. We have already[1] spoken of its final struggles under the unsuccessful advocacy of Symmachus, and the historical importance of Prudentius in connection with the same, and may now proceed to point out from him some special illustrations of the tone of feeling in religious matters, and of the customs prevalent at the time. The passages selected in this volume have been chosen, indeed, less with a view to this object, than as presenting favourable specimens of his poetry, and as lending themselves to translation. Nevertheless, there are several allusions in these extracts, besides the numerous ones that occur at large throughout his writings, which may here be conveniently grouped together.

[1] Above, p. xiii.

They centre chiefly round the following subjects:

I. DOCTRINE. It is beyond the scope of this Introduction to illustrate at any great length the orthodoxy of Prudentius. By his birth as a Spaniard he was naturally opposed to Arianism, for Spain throughout the Trinitarian controversy, perhaps from the commanding influence of Hosius, Bishop of Cordova, had from the first firmly adhered to the Athanasian doctrines. For the substance of much of his theology Prudentius was indebted to the early Christian Apologists, especially to Tertullian, to Minucius Felix, and to Arnobius. The influence of St. Ambrose is also traceable. Nearly half of the hexametral works, the "Apotheosis," or "The Deification of the Human Nature in Christ," and the "Hamartigenia," or "The Origin of Sin," amounting to over two thousand lines, were directed against the Ebionites, the Sabellians, the Manichæans, the Marcionites, and in parts probably against Priscillianism, which was introduced into Spain during the poet's lifetime, and condemned by the Council of Zaragoza, A.D. 380. From the absence of any expression of approval as to the fatal precedent of Priscillian's execution, and from the language he uses on the failure of terrorism to produce conviction,[1]

[1] "Inclitus ergo parens patriae moderator et orbis
Nil egit prohibendo vagas ne pristinus error
Crederet esse Deum nigrante sub aere formas."
"Contra Symm.," i. 9, on Theodosius' penal enactments.

we may infer that he was no advocate for persecution. He is sufficiently vehement in his denunciation of heresy, but not intolerant. The account of the last moments of the martyrs and the speeches ascribed to them is of some theological significance and importance. Whatever be their historical value (on which more below), their confessions and last prayers may be taken to represent the primitive Christian belief as to the Divinity of Christ. Thus the language of the Saints Vincentius and Laurentius is to the effect that "although He was crucified, yet nevertheless He is God,—that even while His very Name is cast out as evil, He is really Master of the fortunes of Rome, and disposer of the events of history."[1] On the question of Freewill, Prudentius has some bold words; sometimes, perhaps, too bold. Man is the cause of all evil to himself. "Gignimus omne malum proprio de corpore nostrum" (Hamart., 562). If he is not good of his own free will, there is no merit in his goodness (*Ib.* 690). His language on the subject of original sin is strong and unmistakable. The Author of the World alone is free from the stain of sin (Apoth., 894). He therefore gives no countenance to the dogma of the immaculate conception of the Virgin. If he places the seat of evil in the body, still he nowhere speaks of the body as having been created evil. The germs of the doctrine of Purgatory can be clearly

[1] Canon Liddon, "Seventh Bampton Lecture."

traced in him. A strong instance in proof of this is supplied by the concluding stanza in the poem of St. Fructuosus (see p. 138). Another such passage is in the touching peroration of the Hamartigenia :

> "Esto : cavernoso, quia sic pro labe necesse est
> corporea, tristis me sorbeat ignis averno ;
> saltem mitificos incendia lenta vapores
> exhalent aestuque calor languente tepescat :
> lux inmensa alios et tempora vincta coronis
> glorificent : me paena levis clementer adurat." [1]

In the last-named work (v. 824-931) is found a full description of Hell and Paradise, the earliest in any Christian writer. This, it has been remarked, may have influenced art and literature, and Dante and Milton indirectly. In connection with this subject may be mentioned the curious belief in the "feriae damnatorum," or mitigation of the sufferings of the lost on the anniversary of Christ's descent into Hades. See the lines in "Cath.," v. 125, p. 44, and the quotation given in the Notes, from St. Augustine, in illustration of this belief.

Prudentius was by no means free from the mystical and often fanciful interpretation of Scripture so prevalent in his time, an example of which occurs in the

[1] These lines are quoted by Archdeacon Farrar among the interesting mottoes prefixed to his "Eternal Hope," but with the reading in the last line "laetificent" for "glorificent," a reading which does not appear in Dressel's "variae lectiones."

allusion[1] to the number of Abraham's 318 slaves, which was supposed to symbolize by the Greek letters that make up that number (viz. τ, ι and η) the Cross, and the two first letters of the Name of Jesus.

II. RITES AND USAGES.

(*a*) *The Two Sacraments.* Prudentius frequently speaks of baptism. Three references to this sacrament occur within the compass of these selections: "Lympha dat lavacrum," "Cath.," ix. 98, p. 78; "Cath.," vi. 125, p. 56; "Apoth.," 493, p. 118. In the two last passages the chrism is also mentioned, as it is in "Psych.," 360, "inscripta oleo frontis signacula."

The Holy Communion is spoken of in the poem on St. Hippolytus ("Peristeph.," xi. 170) "the altar-slab (mensa) that gives the sacrament, and feeds with holy food the dwellers by the Tiber." It may also be referred to in the "mysticae dapes," "Cath.," v. p. 42. Both sacraments are alluded to in "Psych.," 98-108, where Modesty cleanses her sword in the Jordan, typical of the font, and lays it up on the altar, "Catholico in templo divini fontis ad aram Consecrat."

[1] The passage is in the Preface to the "Psychomachia," v. 56:

> "Nos esse large vernularum divites,
> si, quid trecenti bis novenis additis
> possint, figura noverimus mystica."

See Appendix on this passage, with a facsimile of the Paris MS. (8084).

(*b*) *The Hymns* claim a separate notice. Out of the Hymnology alone of the Ambrosian period, it has been said that the course of Christian life in the fourth century from hour to hour might almost be constructed. To confine ourselves to our author, Prudentius, we have in his "Liber Cathemerinon" (or "Christian's Day"), first the Hymn at Cock-Crow, with its reminder of the look with which our Lord turned and looked upon Peter, and the thoughts of the sleep of the body figuring the sleep of the soul in sin, and of the triumph of Life over Death as of light over darkness. Next to it is the Morning Hymn, with the images naturally suggested by sunrise, bringing out everything in its true shape and colour, as Christ's Presence clears away the mists from the conscience. Mone[1] considers that Prudentius is the first Christian poet who hints at the religious view of Nature. Then there come the hymns Before and After Food, the former dwelling on the truth that nothing can be really enjoyed without God's blessing to sanctify it; while in the latter God's fatherly care is illustrated by what must be admitted to be rather a tedious digression on Daniel, and the apocryphal story of the food brought him. In both of these hymns simplicity and moderation in diet is inculcated as necessary for keeping the body a fit temple for the Holy Ghost. The beautiful Hymn before Sleep closes the hours of

[1] "Hymni Medii Ævi," vol. i. p. 91.

day. There are also two hymns, During and After Fasting, in which Prudentius says that alms-giving should always accompany fasting, and where he deprecates excessive self-maceration. Besides these there is a Hymn for Every Hour of the Day, and the famous Funeral Hymn, the concluding part of which was incorporated in the public services of the Church at the Reformation, and remained for a long period the favourite funeral hymn of the Protestants in Germany. The "Cathemerinon" includes also three other hymns for special occasions: one for Christmas Day, another for Epiphany, containing the well-known lines on the proto-martyrs of Christ ("Salvete flores Martyrum"), and a part of the hymn for Lighting of Lamps, intended for the Vigil of Easter. These twelve hymns have a healthy tone and simplicity about them, and they help us to be present at the devotions of Christians fifteen hundred years ago. Speaking generally of the hymns of this period, we know, on the testimony of St. Ambrose[1] and St. Augustine, that they were repeated by the people at their work and in their homes, as well as sung in choruses in church. How far Prudentius' hymns were used for Church music in his own time it is difficult to say. In the opinion of Mone,[2] his poems were little fitted for

[1] St. Ambrose, "Hexaem.," iii. 5. He compares the rolling voices of the congregation to the sound of many waters, "consonus undarum fragor."

[2] "Hymni Medii Ævi," vol. i. p. 203.

Church use, not so much on account of their length, as because he so often deviates from his subject. But from the obvious care with which they were copied, *e.g.*, in the Paris Codex (8084), it can hardly be doubted that, in part at least, from an early time they were sung.

There is truth in what Dean Milman[1] says. "Much of the Hymnology of the Latin Church no doubt, like the lyric verse of the Greeks, was twin-born with the music; its cadence is musical rather than metrical. It suggests, as it were, the grave full tones of the chant, the sustained grandeur, the glorious burst, the tender fall, the mysterious dying away of the organ. It must be heard, not read. Decompose it into its elements, coldly examine its thoughts, its images, its words, its versification, and its magic is gone." This is eminently true of Prudentius, whose hearers would have been floated over many a monotonous waste by the mere musical cadence of the verse. For monotony and prolixity are his two special faults.

(*c*) *Festivals; Reverence for Saints; Relics.* Closely connected with the subject of Hymns is the insight into the religious conceptions of his age given us by Prudentius as regards the memory of martyrs. As the last-mentioned subject brings before us the "Cathemerinon Liber," so this next group is concerned with

[1] "Lat. Christianity," vol. ix.

the "Peristephanon Liber." These two works were special favourites during the Middle Ages. The other poems were less often copied. Religious commemorations can be traced back as early at least as A.D. 166, the year of St. Polycarp's death. On the anniversary of a martyr's death, his birthday to immortality, a service was held at the place of his burial, often a subterranean catacomb or crypt; but there is no evidence of prayer offered to them till a considerably later date. St. Augustine, indeed, more than once indignantly repudiates the charge of worship offered to martyrs: "We adore God alone, we offer sacrifice to no martyr, or to the soul of any saint, or to any angel."[1] "Who ever heard of any priest, while standing at the altar, even over the holy body of a martyr, saying, 'I offer sacrifice to thee, Peter, or to thee, Paul, or to thee, Cyprian'?"[2] He asserts, however, that miracles[3] were performed at their tombs. And there can be no doubt of the prevalence during St. Augustine's time of practices nearly akin to worship. From rational respect to the dead, men had passed to superstition. "Reverence gradually grew into veneration, worship, adoration."[4] The *natalitia* of the martyrs became the most popular festivals of the Church. Each city began to have its tutelar saint. Their spirits were supposed to hover

[1] "Contr. Faust.," lib. xx., xxi.
[2] "De Civ. Dei," viii. 27.
[3] *Ib.* xviii. 10.
[4] Milman, "Hist. Christ.," vol. iii. bk. iv. ch. 2.

about their graves, over which altars and chapels were built. Their intercession was requested. Their relics were removed from the original places of burial, and deposited usually under (sometimes near[1]) the altars of churches, where they were believed to work miracles. Various gross abuses, which prejudiced the minds of men like Julian and Symmachus, naturally arose from this practice, the growth of which is shown by a law of Theodosius (A.D. 386), prohibiting the removal and sale of saints' bodies.

Parts of the mere outward ceremonial of Christian worship were adopted from the ritual of the Pagan temples; and so, to some extent, the festivals of the martyrs took the place of the old heathen festivals. The Pagan custom of propitiating the Manes of departed friends by a costly banquet, passed into the Church. And this is a further illustration of the transitional character of the age of Prudentius, for it is to the end of the fourth century that the growth of this usage, which sometimes called for episcopal interference, is to be traced.

Many, if not all, of the above-mentioned practices may be illustrated from the writings of Prudentius. Thus, he describes at some length ("Peristeph.," xii.) the great festival of St. Peter and St. Paul, a festival for which St. Paulinus of Nola, who is a typical instance of the reverence for saints at this

[1] "Propter," "Hipp.," 170, implies that the altar was only near his tomb.

period, used annually to visit Rome, while Rome in her turn used—as Paulinus tells us in one of his eighteen poems in honour of St. Felix—to pour forth her multitudes, who brought their offerings to the shrine of that confessor of the Decian persecution.[1] In the poem on Hippolytus ("Peristeph.," xi.), which is inscribed to a bishop named Valerian, Prudentius begs him to keep the day of St. Hippolytus on the anniversary of St. Laurence, August 13th.

The love of relics is nowhere more clearly seen than in the description of the crowd struggling to gain possession of some of the mangled remains of the martyr. Hippolytus was the soldier who had been stationed as guard over St. Laurence at his martyrdom, and by his courage and exhortations he was so moved that he became a Christian himself. After the death of St. Laurence, he with some other Christians carried away the body of the saint by night, and buried it. Soon after he was himself martyred, being tied to the tails of wild horses and torn asunder.

The poem bristles with difficulties, especially as to the identification of the martyr Hippolytus. Farrar,

[1] Kissing sacred spots is alluded to more than once, *e.g.* "Peristeph.," ii. 520—

> "Apostolorum et martyrum
> Exosculantur limina,"

and xi. 193—

> "Oscula perspicuo figunt inpressa metallo."

in his "Lives of the Fathers," vol. i. p. 120, considers that Prudentius has committed both a confusion and an anachronism. Dressel considers him here, as sometimes elsewhere, an independent authority of some weight.

Apart, however, from this, there are passages in this poem of considerable antiquarian interest, *e.g.* the description of the Catacomb of St. Hippolytus near the little oratory first erected by Constantine over the grave of St. Laurence, where afterwards arose the stately basilica of San Lorenzo. We recognize "not far from the city walls among the well-trimmed orchards the secret recesses and the apertures cut in the roof to let in the light through the subterranean crypt," and we see the worshippers hurrying in the early morning to the altar that guards the martyr's bones.

Prudentius ascribes his safe return to Spain to the protection of the saint. The concluding lines present another instance of his belief in the intercession of a saint; and the same thing is seen in "Peristeph.," ix. 97, on St. Cassian: "Audit, crede, preces, martyr prosperrimus omnes;" in x. 1139: "Romanus orat, transfer hunc haedum mihi;" and lastly, in two passages in the poem on Fructuosus, translated in this volume.

The poem on Hippolytus is peculiarly interesting from what we know of the use of the Catacombs not long before the time that Prudentius visited Rome. There had been a *furore* for subterranean interment

during the period A.D. 370-371. Under Damasus[1] there was an unusual devotion to the remains of martyrs, and a search after their bodies. This devotion caused the Catacombs to be used again as burial-places for a short period. After A.D. 410 they appear again to have been disused, there being scarcely one certain example of their use after that date. This tallies exactly with the mention of the very large number of tombs Prudentius saw in the neighbourhood of the Catacomb of St. Hippolytus, and with the crowding multitudes who came to worship there.

It must be admitted, however, that Prudentius sometimes goes beyond the opinion of his age as seen in St. Ambrose and St. Jerome, and that he is not always consistent with himself, for several strong passages in the Second Book against Symmachus can be cited where he speaks of Christ as the one Intercessor between God and man, *e.g.*, v. 244:

> "Quare age, mortalis, soli mihi construe templum
> meque unum venerare Deum."

In proof of the belief that miracles were worked at the graves of martyrs, I may refer to a passage in the first poem of the "Peristephanon," v. 97, where a person possessed by evil spirits is said to have been freed from them at the burial-place of the Martyrs of Calahorra.

[1] See Northcote and Brownlow's "Roma Sotterranea."

It must be admitted, in spite of much that offends a critical taste, that there is a peculiar pathos and interest attaching to the "Martyrs' Garland." In the "Cathemerinon" we have set before us the daily life of the Christian, with its round of solemn recollections from hour to hour. In the "Peristephanon" we have striking examples of those who have crowned this life by a worthy and glorious death. In the one there is more of grace, in the other more of force.

The former characteristic of Prudentius is seen in the "Salvete flores Martyrum," where the Innocents are compared to rosebuds torn away by a tempest, and are described playing at the very altar with the palm and the crown (p. 106). Or again, it comes out in the glimpses of the blest in Paradise (p. 42), almost an anticipation of the angels of Fra Angelico. The latter characteristic comes before us in such scenes as the death of St. Fructuosus at the stake, of St. Hippolytus torn asunder by wild horses, of St. Laurence on his gridiron. Even the famous ironical speech of the last-named saint to the prefect—repulsive and grotesque as it is, and bordering on the burlesque—is powerful from its simplicity: "Seest thou not that I am already roasted on one side, and that if thou wouldst have me well cooked, it is time to turn me on the other?"

How far Prudentius is to be regarded as an historical authority on these martyrdoms is a difficult question, but more weight may perhaps be assigned

to his statements than we are inclined at first to give, though the amount of it cannot be precisely defined. He may have followed a distinct and trustworthy tradition, and have gathered some of the details from existing Acts of the Martyrs. Dressel considers his testimony as deserving attention where he deals with events near his own time or for which he alone is responsible. He thinks he is more trustworthy than most of the writers of Martyrologies of a later date. Half of the subjects of these fourteen poems were natives of Spain: St. Laurence was a native of Osca, or *Huesca*, in the kingdom of Aragon; St. Vincent, one of the most popular of Spanish saints, was born at Zaragoza; St. Eulalia at Merida; St. Fructuosus and his companions belonged to Tarragona; besides these were the martyrs of Calahorra, who have a second poem devoted to the Baptistery built over the scene of their sufferings, and the eighteen martyrs of Zaragoza. The hymns in honour of these martyrs were probably composed in Spain, and sung (parts of them, at least, in the case of the longer ones) on their several anniversaries.

There remain seven, four of which refer, (*a*) to St. Peter and St. Paul, (*b*) St. Cyprian, (*c*) St. Agnes, (*d*) St. Hippolytus, all well-known martyrs, and three to saints of less general celebrity, Quirinus, Cassianus, and Romanus.

Looking at the interval that separated Prudentius from the subjects of his "Peristephanon," we see that

from the period of the Decian persecution (A.D. 249-251), in which St. Cyprian, St. Laurence, and St. Hippolytus suffered, to the birth of our poet was not quite a century. St. Fructuosus, A.D. 259, belongs to a slightly later date, the joint reign of Valerian and Gallienus. The period at which Cassianus (the patron saint of Imola, the Orbilius who was given up to the fury of his scholars) lived, is uncertain. Some would assign him to the reign of Julian, in which case he would fall within the lifetime of Prudentius. Without, however, laying stress on this, it is noteworthy that quite half of the saints celebrated in the "Martyrs' Garland" belong to the fearful period of Diocletian's persecution,[1] from whom an "Epoch of Martyrs" dates, a period that is sufficiently near to Prudentius' time to be well worth study. These are Vincentius, Agnes, the martyrs of Calahorra, Eulalia (for whom Prudentius is our earliest authority), the eighteen of Zaragoza, Quirinus, the Bishop of Sissek in Croatia, martyred June 4, A.D. 309, one of the eight tutelar saints of Austria, and Romanus. Of these, Quirinus and Romanus suffered under Galerius Maximian (who is mentioned by name in "Peristephanon," vii. and x.) about A.D. 310. And we must recollect that the horrors of this last and most violent effort to stamp out the new faith were removed from Prudentius' birth-date by only thirty-eight years.

[1] Diocletian himself was reluctant. It was Maximian and Galerius who urged it on him.

One word more on these early martyrs, and especially on those among them who to us are apt to appear to be of but slender interest and importance. Who were these saints of whom we know next to nothing, and what mean these elaborate poems in their honour? It is no mere bibliographical or antiquarian curiosity that recalls them to our memory. They are links in the chain that reaches back to the Apostolic age. They were well-known beyond the confines of Spain. Art helps us here to throw some light upon those obscurer names. These now forgotten or little thought of witnesses to the faith speak to us from the still brilliant mosaics on the walls of the Church of St. Apollinare Nuovo at Ravenna (A.D. 534). There, on the right hand, immediately above the arches of the nave, is a long procession of twenty-one martyrs; on the wall on the left is a like procession of virgin martyrs. Seven in all, or more than half of the subjects of the "Peristephanon," are represented on these walls,—St. Cassian and St. Eulalia, besides the more easily recognized figures of St. Cyprian, St. Laurence, St. Hippolytus, St. Vincent, and St. Agnes. This list is of great importance. It is believed to be the earliest in the history of art. From it we may better understand the extreme pains and skill, and even excellence (always remembering the age in which he lived), with which Prudentius has set each of them in his or her niche, with a separate metre for almost each one of them.

As we look up at that pathetic array of martyrs then held in highest honour, some of whom have since fallen into comparative neglect, each one of them seems mutely to appeal to our sympathy, and say:

"E venni dal martiro a questa pace."

(*d*) *Fasting; Funerals; Incense; the Cross; Symbols.* A few illustrations of the practice and feeling of the age may here be grouped together. Traces of a somewhat stern ascetism occur at times in Prudentius. He describes Eulalia as despising girlish toys and trifles, ornaments and flowers.

In his repudiation of animal food ("Cath.," iii. 59) his language resembles that of Empedocles in one of his Fragments on the Golden Age. But, although he seems in this passage to allow nothing but a vegetarian diet, his words must be qualified by what he says in the same poem, that all food is lawful to Christians; and he deprecates all excessive and injurious abstinence, as already remarked, in the Hymn after Food.

Some have supposed that Prudentius belonged to a religious society. The expressions, however, on which this notion is based, supply but a slender foundation for such a conjecture, as where he protests that he knows nothing of money-making or usury, that he lives a very simple life, and that he has no substance from which to give relief to the poor, the only thing that he has to offer being his verse (See the Epilogue).

Were this theory correct, we should have expected to find some definite mention of the monastic system, but I cannot remember a single allusion to it throughout his works. This is certainly somewhat strange, as he was a contemporary of St. Jerome and his patron Pope Damasus, under whom monasticism was so widely propagated in the West; and especially so, because it seems to have flourished in Spain, probably at an earlier date than even in South Gaul, for a decree of the Council of Zaragoza, A.D. 380, forbids priests to assume the dress of monks.

It is hardly necessary to refer to the grand Funeral Hymn (p. 84), to the description of the Catacombs with their countless dead, many without an inscription, "whose names are known to Christ alone," and to the "Martyrs' Garland" generally, in proof of the profound respect in which the remains of the departed and the rites of burial were held by Prudentius. The practice of embalming was common in his time. We have allusions to it in "Cath.," x. 52 (p. 88), and to the use of odours and unguents at interments (last lines of the same poem, p. 96), as well as to the strewing of flowers over the tomb ("Peristeph.," iii., *sub fin.;* "Cath.," x., *sub fin.*, pp. 124, 96). The sarcophagus is mentioned but once in his poems ("Cath.," iii. 203). It was not in general use, being too costly for the poor, both in itself and from the expense of the conveyance of a heavy stone coffin.

It is to the beginning of the fifth century that the

first use of incense is assigned, and something of the kind appears to be referred to in the Hymn on the Lighting of the Paschal Candle (pp. 34, 46).

The well-known passage of St. Chrysostom on the universal sanctity of the Cross in the fourth century is too long to be quoted here. Allusions occur in Prudentius to its being carried on military standards and on spears.[1] The custom of frequently signing the forehead with the Cross in the occasions of daily life prevailed in his time, and he testifies to it in many passages. See especially Cath., vi. 129, Hymn before Sleep, p. 56, l. 7, and Apoth., 493, p. 116, l. 9; also 2 Symm., 712, "et cruce fronti Inscripta cecinere tubae." The Cross (as Milman says) was long the primal, and even the sole, symbol of Christianity—the Cross in its rudest and most artless form; for many centuries elapsed before the image of the Saviour was wrought upon it. The other Christian symbols, such as the Dove, the Palm, the Good Shepherd, and the Bible scenes that Prudentius is so fond of introducing into his poems, are all found on gems, or on the walls of the Catacombs, and they are probably to be traced to his having seen them there when he was at Rome.

(*e*) *Holy Places; Churches; Art.* Prudentius visited the Catacombs and the other holy places at Rome with the utmost devotion. He dwells with interest and admiration on the interior of the basilicas there

[1] "Contra Symm.," i. 465.

of St. Peter and St. Paul, St. Hippolytus and St. Laurence, and of that of St. Eulalia at Merida in Spain. He speaks of the happiness of those who can daily worship at the shrine of St. Laurence, and at the other sepulchres of the saints in which Rome is so rich. He describes the rows of columns, the fretted ceilings, the gilded rafters, the arches, the colours of the mosaics, the foreign and native marbles, the elevated *ambo* (pulpit or reading-desk), "sublime tribunal Tollitur, antistes praedicat unde Deum." During the interval of peace, an interval of about fifty years which had elapsed between the persecutions of Decius and Valerian and that of Diocletian, a great improvement had taken place in the structure and architectural splendour of the churches. Occasionally we find Prudentius guilty of a poetic anachronism, as where he throws back into the third century the jealousy of the heathens at the wealth which by the fourth or fifth century the Church had no doubt amassed. Thus in the Hymn to St. Laurence the prefect reproaches the deacon with the silver cups and golden candlesticks of the service; on which Laurence asks for three days' respite, during which he gathers together the sick and poor, to whom he had dispensed alms, and says, "Behold, here are the treasures of Christ."

Paintings had, by the time of Prudentius, found their way into churches. He describes at length and with his usual minuteness of detail the representation

of the martyrdom of St. Cassian in the church at Forum Cornelii (*Imola*), "fucis colorum picta imago martyris Plagas mille gerens," and of St. Hippolytus at Rome, "Exemplar sceleris paries habet illitus," &c. He also notices in the church of St. Peter a picture of the Shepherd, *i.e.*, as some think, of the Apostle, but more probably of our Saviour. His enthusiasm on this subject is somewhat singular, as not long before his birth the practice had been discontinued by the Spanish Church, and in the Council of Illiberis, about A.D. 305, one of the canons forbids paintings in churches.

In connection with this subject the collection of verses called "Dittochaeon" may here be mentioned. It consists of nearly two hundred lines in forty-nine tetrastichs, or four-line stanzas, and was probably composed as a series of titles for pictures in churches or holy places, but there is nothing to show where they were. The versification is very indifferent, and it is doubted whether it is really a genuine work of Prudentius.

The passages referred to above are among the very earliest descriptions that we have of Christian painting. They precede by several years[1] the fuller accounts given us by Paulinus of Nola of the representations of Old Testament scenes with which he adorned the chapel of St. Felix. It was not till the end of the

[1] Paulinus was Bishop of Nola, A.D. 409, and died in 421 or 424.

fourth or the beginning of the fifth century that representations of the various sufferings of the martyrs such as Prudentius describes, were executed. Scenes from the lives of the saints are extremely rare in the Catacombs. One picture in the Catacombs of St. Calixtus has been thought to record such a subject. St. Ambrose is said to have painted the walls of his basilica at Milan with the history of the Old Testament.

On sculpture there is naturally far less to be said, for Christian statues were not yet erected. The Saviour was not represented, otherwise than in symbolical forms, until the next century. Pagan sculpture had first to be tolerated before this branch of Art was admitted into the service of Christianity. Our poet, in spite of the war he proclaims against heathen idols (see his Autobiographical Preface, p. 6), shows a catholicity of spirit in this respect which is very creditable to him. A curious passage in the first Book against Symmachus (v. 501 sq.) will illustrate this. He there makes the Emperor plead for the preservation of the pagan statues as ornaments and works of Art, which had been in danger of being spoilt by becoming encrusted with plaster or corroded by rust. The passage, which has been very little noticed, is worth quoting at length:

"Marmora tabenti respergine tincta lavate,
O proceres, liceat statuas consistere puras

artificum magnorum opera; haec pulcerrima nostrae
ornamenta fuant patriae, nec decolor usus
in vitium versae monumenta coinquinet artis."

And as a matter of history we find Theodosius,[1] hostile as he was to everything pagan, exempted statues of heathen deities, for their exquisite workmanship, from the common sentence of destruction.

[1] Cod. Theod., xvi. 10, 8, quoted by Milman, History of Christianity, vol. iii.

PART III.

LANGUAGE. METRE. STYLE.

A FURTHER group of interesting subjects is connected with the Latinity and the metrical system of Prudentius. On each of these I will proceed to say something, without, however, attempting the fulness which would be required in an edition of his complete works. In both of them he bridges over the gap between classical and Christian literature, and herein lies one special claim for the careful study of his poems. Much of his phraseology grates harshly upon the ear of one trained upon the masterpieces of antiquity; but the circumstances of the age must be taken into account. The new faith required a new language in which to express itself, and the Latin of the Lower Empire, as Mr. Lilly remarks in his chapters on European History, is no uncouth *patois*; it is a real language with definite rules, principles, and powers. To us indeed it is dead, but to the men of the Middle Ages it was in the fullest sense living, and it "can be no more judged of by the standards of the Augustan age, than Westminster Abbey by the rules of Vitruvius."

One feature of this period, the reappearance in literature of pre-classical words that had lived on in popular speech, might be largely illustrated from our author. It will be sufficient to mention the following, all of which occur in this volume: *linteolum* and *alimonia* (Cath., v. 18, 19), *versipellis* (Cath., ix. 92), *factor* (Cath., x. 130), *propitiata* (Cath., iii. 215), *fulgidus* (Cath., v. 9), *obsequella* (Cath., viii. 19). All these are used by Plautus, and rarely, if at all, again till the post-Augustan age. To these may be added the form *vagat* (Cath., vi. 29), which is the reading of the Paris MS., and other important ones. This form occurs undoubtedly in Ennius, Attius, and Pacuvius. The tempting reading, *vacat*, cannot therefore be accepted. Words that are purely post-classical—such as *excitator*, *ninguidus*, *iugiter*, *vio*, *habitaculum*, *sequestro* —of course abound. Under a separate head must be enumerated that large class of ecclesiastical words to express the new faith and the new ideas, *e.g.*, *Verbigena*, *Salvator*, *Paraclitus*, *ecclesia*, *sanctifico*, *glorifico*, *martyr*, *baptisma*, *chrisma*, *iustifico*, *carnalis*, *spiritalis*, *carnalis*, *mundialis*, *ieiuno*, *idolon*, *heresis*, *catholicus*, *presbyter*.

Several of the above are found in the Vulgate, and others found in that version are also employed by Prudentius, *e.g.*, *passibilis*, *romphaea*, *scandalum*, *blasphemus* (and its derivatives), *bravium*, *aenigma* in the sense of "image," p. 94 (compare "videmus nunc per speculum in aenigmate," 1 Cor. xiii. 12); and it is not without

interest to remember that the great work of St. Jerome occupied the period which spans almost exactly the last fifteen years of what we know of the life of Prudentius, 389-404.

The above list might easily be extended so as to include all the sixty-five Latin words which Prudentius was convicted by the purists of the Renaissance of having introduced for the first time into literature. But the wonder is rather that he should exhibit such signs of having patiently and perseveringly followed the best ancient models, than that he should not have shrunk, considering the age in which he wrote, from claiming the new forms in which the new Christian life was manifesting itself, and helping forward the transformation which the Latin language was undergoing. Indeed, it is no exaggeration to call him a renovator[1] and restorer of the Latin tongue, and a leader in that revival of literary life which set in about the end of the fourth and beginning of the fifth century. His careful and loving study of antiquity, his familiarity with some of the best classical models, his regularity in the use of lyrical metres—all these are really astonishing for a

[1] "Poetici sermonis Latini pro virili parte reparator."—Faguet, "De Prudentii carminibus lyricis." Burdigalae, 1883. Ozanam, in his Civilization of the Fifth Century, says: "Ainsi, dès les premiers temps de l'empire, la corruption de la langue se déclare. Le latin périt; ce n'est donc pas le christianisme qui le tue, au contraire, c'est par le christianisme qu'il allait revivre" (vol. ii. lect. xv.).

period of decadence. Something will be said below on his metrical system, after first illustrating his acquaintance with the chief Latin poets. Reminiscences might be traced in him of Lucretius and Ovid, of Juvenal and Persius, but it will be enough here to point out a few instances of the influence on him of Virgilian and Horatian diction. Such are the lines[1] on the morning chirp of birds (cf. Aen., viii. 456); the passage,[2] "Sol . . . lugubri sordidus ferrugine," &c. (cf. Georg., i. 467, "Caput obscura nitidum ferrugine texit"); the serpent,[3] "Saucius dolore multo colla fractus sibilat" (cf. Georg., iii. 421, and Aen., v. 177); the description of the crowds hurrying to the martyr's tomb, "Mane salutatum concurritur," &c. (cf. Georg., ii. 462). From the whole compass of Prudentius' works a copious list could be made out. I will only refer to such expressions as "recentem caede de tanto virum . . . Dei sacerdos rex et idem praepotens" (on Abraham and Melchizedek); to "patrio iuratus ab Istro;" to such formulas as "possum multa sacris exempla excerpere libris Ni refugis," and "et dubitamus adhuc," which will at once suggest the original passages of which they are echoes. The imitations of Horace present a still larger area for illustration, and it has been pointed out[4] that there is often a subtle change introduced in Prudentius' appropriation of Horatian

[1] P. 8. [2] P. 76. [3] P. 78.

[4] By Hermann Breidt, in his "De Auli Prudentii Clementis Horatii imitatione," Heidelberg, 1887.

phrases, whereby the disturbing associations of heathenism are avoided, and the language of the classic poet is ingeniously transferred to the region of Christian thought. He adapts the words to his own use in such a way as to alter the sentiment.

To cull a few instances out of this wide field, and to confine ourselves to the selections in this volume, we may see that well-known passages of Horace were obviously the models Prudentius had before him.

In Cath., x. 60, "gelidus sopor urget" reminds us of "Ergo Quinctilium perpetuus sopor Urget!" where the epithet is purposely changed.

The passage,[1] "Ergo ne limum," &c., recalls "nisi causa morbi fugerit venis," &c. The words of Fructuosus[2] are modelled (with variations) upon Ode ii. 19, 21—the description of the Giants—"Tu quum parentis regna per arduum Cohors Gigantum scanderet impia." The lines in the Morning Hymn are an adaptation of Ode i. 1.

The Autobiographical Preface contains at least three verbal obvious reminiscences of Horace, in verses 10, 14, 27, and the structure of Cath., viii. 40, with its "Reddit, reddit," reminds us of the repetition of the verb in the same position in Ode ii., "Terruit urbem, terruit gentes."

Many minor instances, such as "vultu sereno," "liquido odore," "dapes inemptae," will be at once recognized.

[1] P. 64. [2] P. 130.

II. METRE.—We may now turn to the subject of metres, confining ourselves chiefly to those employed by Prudentius in his lyrical poems. He is a follower of Horace, not only in his language, but also in his metrical system, while at the same time it is remarkable how very few of the Horatian metres we meet with pure and simple, exactly as they are used by Horace. In this respect Prudentius is no mere imitator, but strikes out an original line of his own. The two chief features we notice in his system are: (1) the great variety of metres, (2) his peculiar combination of different metres.

Putting aside the hexametral and elegiac poems, he employs no less than eighteen kinds, and of these fifteen are represented in this volume. They may be arranged as follows. There are (A) those that are constructed according to classical models, viz.:

(1) The ordinary Sapphic.

(2) The Hipponactean, "Non ebur neque aureum" (The Epilogue, p. 182).

(3) Hendecasyllables, like those of Catullus and Martial (p. 130).

(4) The Fourth Archilochian (p. 150).

Even in (2), (3), and (4) Prudentius has a slight variation of his own. For in (2) he would seem to have used stanzas of six lines each (see note on the Epilogue), and constructs his Hendecasyllables in strophes of three lines, and, further, they never admit an iambic or trochee in the first place; while he is more rigid than Horace in one respect in his use of the Fourth

Archilochian, since Horace in the only ode where this metre occurs, "Solvitur acris hiems" (Ode i. 4), twice allows a spondee in the first line, while Prudentius, in a much longer poem, invariably begins it with a dactyl.

Next there are (B) the metres commonly used at the time when he wrote, viz.:

(1) The ordinary Dimeter Iambic, employed by St. Ambrose, St. Hilary, and Victorinus.

(2) The Dactylic Tetrameter Catalectic (pp. 26, 120), in which he had been preceded by St. Damasus in his Hymn on St. Agatha.

(3) The Hendecasyllable Alcaic, used twice by Claudian. Here again Prudentius is needlessly rigid —never allowing an iambic in place of a spondee in the first place. The only specimen of this metre is the poem on St. Agnes (p. 174).

It is noticeable that though we have this instance of a poem composed out of a continuous series of the first lines of the Alcaic measure, he has not once employed the complete Alcaic stanza.

Lastly (C) there is the group of poems constructed according to his own system, viz.:

(1) The lesser Asclepiad (p. 32), only differing from the Horatian use of it in that it is composed in quatrains.

(2) The Dimeter Iambic Catalectic (p. 48).

(3) The Dimeter Anapaest Catalectic (p. 84).

(4) The Trimeter Iambic, differing from its ordinary use in that it is arranged in strophes of five lines each (p. 146).

(5) The Tetrameter Trochaic (p. 66), an ancient metre restored by Prudentius, but not used with the same laxity as by Lucilius and Varro and the Comic poets, and, further, arranged by him in strophes of three lines.

(6) The composite Asclepiad metre, in strophes of three lines (a Glyconic, a lesser, and a greater Asclepiad). This is the metre of the Autobiographical Preface.

(7) The Glyconic in stanzas of five lines (p. 140).

(8) The Fourth Archilochian *κατὰ στίχον*, *i.e.*, the first line of A (4) used continuously.

After this enumeration—it is to be feared a rather tedious one—there remain still a few points to be considered in the metrical system of Prudentius.

Some of the above metres are so important as to call for a few words of special notice, especially the Dimeter Iambic and the Tetrameter Trochaic. The former of these is the favourite metre of Prudentius. It is used by him six times, no other being employed by him more than four times. It had in fact become the normal metre of the Latin Hymnologists. Nor can we wonder at this, for, as Archbishop Trench says,[1] it is the least markedly metrical and the most nearly rhythmical of all the ancient metres open to choice, very far from the richest among the Latin lyric forms, and at first somewhat disappointing from its austere simplicity and monotony, but growing more and more upon the ear after a while. It also lent

[1] "Sacred Latin Poetry," pp. 14 and 87.

itself to the substitution of accent in the place of quantity, and to the admission of rhyme, of which last the earliest traces are found in Pope Damasus in his Hymn on St. Agatha, and St. Ambrose, both of whom died in the lifetime of Prudentius, in the years 384 and 397, and in Hilary in his Hymn on the Epiphany. The Dimeter Iambic had already been employed by Ambrose, whose twelve hymns are all written in this metre, but while there are obvious points of comparison [1] between him and Prudentius, a difference has been pointed out,[2] in that "what with Ambrose was a short hymn becomes a long ode, with moral exhortation, rhetorical speeches, and frequent Biblical illustration, rising at times to much lyrical sweetness."

In his use of this metre, and of the one allied to it, the Dimeter Iambic Catalectic (the fine Hymn before Sleep, p. 48), as also in the Dimeter Anapaestic Catalectic, the metre of his Funeral Hymn, Prudentius is at his best. There is a stateliness and a metallic ring about these odes that has a peculiar charm; stanza follows stanza like wave upon wave. Some words of Emerson [3] seem to express the innate force of these metres when successfully handled. "I amuse myself," he says, "often as I walk with humming the rhythm of the decasyllabic quatrain or of the octosyllabic or other rhythms, and believe these metres to

[1] See Notes on the Hymn for Cock-crow.

[2] "Dictionary of Christian Biography," article Prudentius.

[3] "Journal," 1853.

be organic, or derived from our human pulse, and to be therefore proper not to one nation, but to mankind."

In the Hymn for Cock-crow and the Morning Hymn, where a straightforward plainness and practical simplicity was needed, Prudentius has admirably adapted this metre to his subject. The same thing is seen in all his lyrical compositions. Thus the Dimeter Catalectic Hymn before Sleep has a peculiarly lulling movement, with a quicker movement now and then purposely introduced, as in "Vigilate, iam sum proximus," l. 8.

The adaptation of the metre to the sense is again most conspicuous in the Tetrameter Trochaic, a metre which had been employed in early times, but had fallen into disuse. It was revived and improved by Prudentius, and the effect of it, when read as it should be, as one unbroken line, can escape no one. In Prudentius it is used in strophes of three lines, the earliest instance of the employment of such strophes. The impressiveness of many of the later Church hymns is owing largely to the trochaic rhythm, which suited admirably the unquantitative accentual Latin, and, with the occasional adjunct of rhyme, became a powerful instrument in hymnology. A good example of it is the grand line of Damiani (A.D. 1002-1072):

"Plena luctu caret fructu sera paenitentia."

The Trimeter Dactylic is throughout rapid and impulsive. It had already been used by Damasus in

strophes of four verses; Prudentius arranges it in stanzas of five lines. Ebert thinks that it is intended to represent the impulsive and somewhat vehement character of Eulalia, but this is perhaps fanciful.

The Funeral Hymn affords another illustration of the perfect harmony between subject and metre studied by Prudentius. It flows on in a full current of deep and strong emotion. From early times the Dimeter Anapaest had been consecrated to dirges, and in our poet's time Ausonius addressed a poem in this metre to the Manes of his nephew Pomponius Maximus Herculanus.

The Hendecasyllabic ode on Fructuosus and his two companions is purposely arranged in strophes of three lines each, with reference to the number of the martyrs.

And one more instance may be added, that of the twelfth poem in the "Martyrs' Garland" (p. 150), an obvious metrical imitation of Horace, Ode i. 4. As with the latter the metre expresses universal cheerfulness and gladness at the return of Spring, so in the hands of Prudentius it aptly represents the public rejoicings at the season of a great festival like that of St. Peter and St. Paul.

It does not fall within the scope of this volume of selections from Prudentius to do more than indicate the extraordinary change that was coming over the Latin prosodic system in his lifetime, and which had already begun in the century before him.

The revolution in the speech and the whole life of the old classical peoples was part of the general change under which ancient things seemed then to be passing away. Here, as in so much else, Prudentius illustrates the transitional character of his age. He was a Christian in the first place, and acquainted with the hymns popular in his day, but he was also imbued with classical tastes by instinct and by education, and with a love of the beautiful. He had been trained in the schools of Spain, where, as in those of Italy and Gaul, the knowledge of classical quantities was maintained. He does not admit irregularities into his verse nearly so often as did St. Ambrose and Damasus, with whom accent is often preferred to quantity in their hymns that were meant for the popular ear. They occur chiefly in Greek and Hebrew words, more rarely in Latin ones. Yet even in these pages we may note the following instance of a short syllable lengthened in *arsis*, "Tua sunt, tua rector utrāque," p. 84 (so it is universally taken, but may it be that this is for *ex utraque parte*?).

Still more examples are to be found of long syllables shortened in *thesis*, *e.g.*, erĕmi, p. 40, paraclĭtum, p. 46 The diphthong *ai* is shortened into *ĕ* in hĕresis, p. 6, and Mĕandros (Μαίανδρος), p. 56. It will be observed that the above are all of them Greek words. A few other defiances of quantity, such as sŏcors, imbĕcillus, fĭo, will be seen, and still more eccentricities in metre might be quoted from the mass of Prudentius' works,

but it seems unnecessary to burden this Introduction with more technical matter of this kind.

Of rhyme, though its beginnings are plainly discernible in some Christian hymns of the times, as in those of St. Ambrose, there are but few traces, on the whole, in Prudentius. The nearest approach to it, perhaps, is the stanza in the first hymn, "Hoc esse signum," &c. (p. 12). See too p. 122, 2nd stanza. He is partial to alliteration and to assonances, as were most of the best classical writers whom he follows.

With regard to the translations in this volume, I will only say that a measure which seemed most to express the original metre has in each case been adopted. Perhaps it is only those who have themselves attempted the task, who can appreciate the difficulties to be encountered in rendering with any satisfaction an author like Prudentius, who seems to have studied carefully the order of his words and the lyrical metres he employed, not to mention other difficulties that the extreme simplicity of his language often increases, while it may seem at first to diminish them.

III. Style.—On the whole, it may be said of Prudentius that he presents more points of interest than his brother versifiers of the Lower Empire. If he could not wholly emancipate himself from the degenerate taste of his age, and the defects incident to such a period of transition and transformation, yet he often shows that he possessed a true gift of sacred poetry. He

has been somewhat unduly neglected in this country. This neglect has been the result partly of the marked inequality between different parts of his works, and partly also from the extravagant praise lavished upon him by Bentley, who pronounced him to be "the Horace and Virgil of the Christians." Such unmerited eulogy has naturally led to a reaction—in the disappointment of hopes of finding in him treasures not destined to be realized.

Prudentius has not, perhaps, the repressed passion and austere simplicity of his contemporary, St. Ambrose. His hymns fall short of the grandeur of Adam of St. Victor, and the sweetness of the "Veni Sancte Spiritus" of Robert II., King of France, the loveliest, in Archbishop Trench's opinion, of all Latin hymns. Still less does any one of them approach the world-wide fame of the immortal "Dies Irae." Yet, in spite of this, and although he may yield to the masterpieces of the later mediaeval hymnology, Prudentius may claim the first place among the Christian poets of the declining Empire; and his writings go some way to disprove the dictum of Johnson,[1] that poetry and devotion are things scarcely compatible with each other.

Prolixity, as already remarked, is one of his chief faults. There is much that is noble and touching, much that is graceful, spirited, and pathetic, but it is in danger at times of being suffocated with this fatal

[1] "Poetical devotion cannot often please."—*Life of Waller.*

copiousness.[1] The lengthy and minute details of torture naturally jar upon modern taste. It is not the minuteness of a great poet who can draw, as Homer and Dante could draw, from things homely and common the poetry latent in them. Much that is described with almost anatomical precision might, we feel, have been left to the imagination; just as in art, the most beautiful representations of the martyrs, it has been said, are not those that bring before us all the apparatus of physical agony, but those that suggest suffering by the accompanying attribute of the sword, the arrow, or the wheel. Some of the best and freshest of Prudentius' verse is too often marred by tedious oratory, as where the dying Romanus in the midst of his tortures makes a speech of some 250 lines. This prolixity is still more fatal in his hexametral pieces. They amount to the portentous number of 4,754 lines, more than double the length of the Georgics, without reckoning the shorter introductory poems. The mere enumeration of their subjects would deter most readers from attacking them. Metrical defences of the doctrine of the Trinity are, it

[1] "L'intarissable Prudence."—Ozanam, "La Civilisation au cinquième siècle," vol. ii. lect. xxi., where he traces some of the faults of his style to Spanish influence and the national tendency to exaggeration, which he illustrates by a character in Seneca, named Senecio, who always spoke in a lofty style and would have everything about him on a grand scale, even to his slaves, his plate, and his wife, whence his nickname, Senecio Grandio.

must be allowed, sufficiently uninviting topics; but the study of heresies, dreary at all times, has a new pang added to it when presented to us in the garb of the Virgilian hexameter, and by the introduction of Virgilian formulae, all the more grotesque and out of place from the licence as to quantities in which Prudentius occasionally indulges. The "Psychomachia" —The War of the Soul—is a description of the struggles between passion and duty in the human soul. His use of allegorical titles was perhaps partly a survival of the classical mythology.[1] The periphrasis he has recourse to in describing the combatants sometimes borders on the ludicrous, as where one is called *Veterum-Cultura-Deorum.* The poem, however, gave an impulse to the use of allegory through the Middle Ages, and in some MSS. it is found illustrated, as in the one in the library of Corpus Christi College, Cambridge. The vices of Paganism are arrayed against the Christian virtues, and finally discomfited by them in a pitched battle. But if a Spenser could hardly succeed in making allegory interesting, how much less could one who wrote in an age when literary taste had sunk almost to its lowest ebb. In the two Books against Symmachus we feel that at any rate we have come back to men of actual flesh and blood. In them, particularly in the second, occur

[1] "Prudentius is curious for this,—that you see how Christianity forced allegory into the place of mythology."—Coleridge, *Table Talk.*

several noble passages and vigorous bursts of rhetorical declamation. One of them will be found among these translations.

Of humour (so far as less solemn themes anywhere admitted of its employment) there are but few traces visible in Prudentius. We neither look for much nor find much in writers [1] of this period. The times were too grave, with their constant wars, pestilences, and famines, and with the prospect of the imminent downfall of the Empire. A few indications may, however, be traced, as in the story already alluded to, of St. Laurence displaying the treasures of the Church, and there is the well-known speech, when he is on the gridiron, a piece of grim humour too ghastly and horrible for poetry. Perhaps we may include the hope that the poet so näively expresses that St. Fructuosus will procure him remission of some purgatorial pains in consideration of the "sweet hendecasyllables" [2] that he has indited in the saint's honour. St. Cassian the schoolmaster, taunted by his boy-tormentors, seems to us somewhat droll, though really meant to be the reverse.

[1] Niebuhr remarks of St. Jerome, that had he not been an ecclesiastical writer, he might have shone by his wit, in the same manner as Pascal did. A few traces of humour occur in St. Augustine, *e.g.*, "perversi frui volunt nummo, uti autem Deo" ("De Civ. Dei," xi. 25). See also vi. 1, and the story about Aristippus in ix. 4.

[2] P. 138.

Earnestness, seriousness, deep pathos, intense feeling for suffering humanity, keen appreciation of the beauties of nature, a strong grasp of spiritual truths, and command of vigorous Latin, classical and ecclesiastical, wherein to express them, together with great ingenuity in the handling of a variety of metres—these are the conspicuous merits in Prudentius.

Though he is very powerful at times in his hexametral pieces, his reputation rests mainly on his two books of hymns. "The Christian's Day" is marked by many graces of imagery; "The Martyrs' Garland" by force and vividness of narration. Much of the peculiar effect produced by these poems lies in the division into equal strophes, and in the care with which he invariably concludes them. It is this extreme carefulness of composition which distinguishes Prudentius from other Christian poets of his time, and we feel that in this respect he is carrying out the ideal he proposed to himself, and is consecrating his lyrical gift to the service of God and the defence of the Truth.

TRANSLATIONS FROM PRUDENTIUS IN ENGLISH VERSE.

PRAEFATIO.

PER quinquennia iam decem,
ni fallor, fuimus : septimus insuper
annum cardo rotat, dum fruimur sole volubili.

AUTOBIOGRAPHICAL PREFACE.

I.

FOR lustres ten, I deem,
The circling sun hath shone
On me with cheering beam :
To swell their tide the seventh year rolls on.

Instat terminus et diem
vicinum senio iam Deus adplicat.
Quid nos utile tanti spatio temporis egimus?

Aetas prima crepantibus
flevit sub ferulis: mox docuit toga
infectum vitiis falsa loqui, non sine crimine.

Tum lasciva protervitas
et luxus petulans (heu pudet ac piget),
foedavit iuvenem nequitiae sordibus ac luto.

Exin iurgia turbidos
armarunt animos et male pertinax
vincendi studium subiacuit casibus asperis.

Bis legum moderamine
frenos nobilium reximus urbium,
ius civile bonis reddidimus, terruimus reos.

II.

The goal is nigh: my feet
On Age's threshold stand.
God wills it. Say what meet
Fruit of so many days has wrought my hand?

III.

The tears of childhood flowed
Beneath the ferule's stroke:
Soon boyhood's season sowed
A bitter crop of lies, and Virtue's laws I broke.

IV.

'Mid boisterous wantonness
(Shame stings my soul within
And keen remorse)—excess
Plunged deep my youth in miry sloughs of sin.

V.

Next came the angry strife
In brawling courts of law,
With obstinacy rife;
The tug to win that grievous downfalls saw.

VI.

O'er famous cities twice
The reins of power I held,
A terror to bold vice:
Virtue I gave her rights—the guilty quelled.

Tandem militiae gradu
evectum pietas principis extulit
adsumptum propius stare iubens ordine proximo.

Haec dum vita volans agit,
inrepsit subito canities seni
oblitum veteris me Saliae consulis arguens :

ex quo prima dies mihi
quam multas hiemes volverit et rosas
pratis post glaciem reddiderit, nix capitis probat.

Numquid talia proderunt
carnis post obitum vel bona vel mala,
cum iam, quidquid id est, quod fueram, mors
aboleverit ?

Dicendum mihi : Quisquis es,
mundum, quem coluit, mens tua perdidit :
non sunt illa Dei, quae studuit, cuius habeberis.

VII.

Last came promotion high:
The Prince who on me glanced
With favourable eye,
Bade me stand near him to first rank advanced.

VIII.

Thus in life's busy race,
Midst rank and honours of Earth,
Grey hairs crept on apace,
Minding me Salias' year did see my birth.

IX.

Since then, how many a Spring
How many a Winter spent
Roses for frost did bring,
This head doth testify with snows besprent.

X.

What will all such avail
When fleets my latest breath,
When—told my years' full tale,—
I yield whate'er I have been unto death?

XI.

Then must be heard a Voice,
"*God claims thee, His thou art,*
Resign the world thy choice,—
Thou and thy precious things for aye must part."

Atqui fine sub ultimo
peccatrix anima stultitiam exuat:
saltem voce Deum concelebret, si meritis nequit:

hymnis continuet dies,
nec nox ulla vacet, quin Dominum canat:
pugnet contra hereses, catholicam discutiat fidem,

conculcet sacra gentium:
labem, Roma, tuis inferat idolis,
carmen martyribus devoveat, laudet apostolos.

Haec dum scribo vel eloquor,
vinclis o utinam corporis emicem
liber, quo tulerit lingua sono mobilis ultimo.

XII.

O yet, e'en yet, break off!
If merit claim no room,
Folly's dull vesture doff,
And praise thy God, ere strikes the hour of doom.

XIII.

Link day to day with chaunt,
Sing the Lord's song each night.
Bid teachers false avaunt,
For the one faith indomitable fight!

XIV.

Tread down the idol throng,
Rome's shrines and statues raze!
Martyrs, you claim the song,
Apostles, yours by highest right the praise!

XV.

Thus while I write or preach
May my soul pass away,
Soaring with latest speech,
Freed from the fleshly trammels of decay!

CATHEMERINON.

I. HYMNUS AD GALLI CANTUM.

ALES diei nuntius
lucem propinquam praecinit :
nos excitator mentium
iam Christus ad vitam vocat.

Auferte, clamat, lectulos,
aegros, soporos, desides :
castique recti ac sobrii
vigilate, iam sum proximus.

Post solis ortum fulgidi
serum est cubile spernere,
ni parte noctis addita
tempus labori adieceris.

Vox ista, qua strepunt aves
stantes sub ipso culmine
paulo ante quam lux emicet,
nostri figura est iudicis.

THE CHRISTIAN'S DAY.

I. HYMN FOR COCK CROW.

I.

THE bird that heraldeth the day
Foretells the sunbeam drawing nigh:
Now Christ arouseth us that lay
Torpid, to life beneath His eye.

II.

"Away!" He cries, "with slothful bed;
Chaste, sober, upright, ready stand.
Awake from sickly drowsyhed;
Watch ye! For I am close at hand."

III.

'Tis late to spurn the couch of ease
When flames the Orient sun in heaven,
If grafted on Day's ministries
No part of Night to toil be given.

IV.

That summons shrill of vocal bird
Perching the roof's high ridge beneath,
Through the grey morning's silence heard
The Judge's coming figureth.

Tectos tenebris horridis
stratisque opertos segnibus
suadet quietem linquere
iam iamque venturo die :

Ut, cum coruscis flatibus
aurora caelum sparserit,
omnes labore exercitos
confirmet ad spem luminis.

Hic sompnus ad tempus datus
est forma mortis perpetis,
peccata ceu nox horrida
cogunt iacere ac stertere.

Sed vox ab alto culmine
Christi docentis praemonet,
adesse iam lucem prope,
ne mens sopori serviat :

Ne sompnus usque ad terminos
vitae socordis opprimat
pectus sepultum crimine
et lucis oblitum suae.

V.

It bids us start from Sleep's embrace,
  From sluggish chambers break away,
Life's unremitting duties face,
  And gird us for the task of day;

VI.

That breezy Morn with splendours dight
  May of her horrors Night despoil,
And fresh Hope animate with light
  The painful family of toil.

VII.

Sleep, Heaven's best boon to wearied man,
  Mimics the death that doth not die,
For Sin like deepest darkness can
  Bind fast in helpless lethargy.

VIII.

But mindful of the bitter goal
  Christ's warning pealeth from on high,
Lest swinish slumber steep the soul
  Oblivious of her native sky.

Ferunt vagantes daemonas
laetos tenebris noctium,
gallo canente exterritos
sparsim timere et cedere.

Invisa nam vicinitas
lucis, salutis, numinis,
rupto tenebrarum situ
noctis fugat satellites.

Hoc esse signum praescii
norunt repromissae spei,
qua nos soporis liberi
speramus adventum Dei.

Quae vis sit huius alitis,
salvator ostendit Petro,
ter antequam gallus canat
sese negandum praedicans.

Fit namque peccatum prius,
quam praeco lucis proximae
inlustret humanum genus
finemque peccandi ferat.

IX.

'Tis said that prowling evil sprites,
  Who haunt and love the blackest shades,
By cock-crow scared, Night's satellites,
  Hie trooping, as the darkness fades,

X.

For holy Light they loathe and flee:
  What wonder? 'Tis the sign and seal
Of hope fulfilled: from slumbers free
  The coming of our Lord we feel.

XI.

Christ's warning dignified that bird,
  Its power He did to Peter show;
Thrice would his bitter reckless word
  Deny Him ere the cock should crow.

XII.

For Sin held universal sway
  And bound in thrall the human race,
Till Morning's Herald taught the way,
  And did from Earth the darkness chase.

Flevit negator denique
ex ore prolapsum nefas,
cum mens maneret innocens
animusque servaret fidem.

Nec tale quidquam postea
linguae locutus lubrico est,
cantuque galli cognito
peccare iustus destitit.

Inde est quod omnes credimus,
illo quietis tempore,
quo gallus exultans canit,
Christum redisse ex inferis.

Tunc mortis oppressus vigor,
tunc lex subacta est tartari,
tunc vis diei fortior
noctem coegit cedere.

Iam iam quiescant inproba,
iam culpa furva obdormiat,
iam noxa letalis suum
perpessa sompnum marceat.

XIII.

False speech that flowed from hasty lips
  The saint repentant rues with tears.
Steadfast his faith: nor careless trips
  His tongue through all the future years.

XIV.

And thus we hold—from Hades' bourne
  That hour when chanticleer sings loud
Saw Christ triumphantly return
  While Death and Hell beneath him bowed.

XV.

So now that Day her foe has slain,
  Let crimes this earth no longer cumber,
Be cleansèd each contagious stain
  And "leprous sin" o'erwhelmed in slumber.

Vigil vicissim spiritus
quodcunque restat temporis,
dum meta noctis clauditur,
stans ac laborans excubet.

Iesum ciamus vocibus
flentes, precantes, sobrii,
intenta supplicatio
dormire cor mundum vetat.

Sat convolutis artubus
sensum profunda oblivio
pressit, gravavit, obruit
vanis vagantem sompniis.

Sunt nempe falsa et frivola,
quae mundiali gloria
ceu dormientes egimus :
vigilemus, hic est veritas.

Aurum, voluptas, gaudium,
opes, honores, prospera,
quaecunque nos inflant mala,
fit mane, nil sunt omnia.

Tu, Christe, sompnum dissice,
tu rumpe noctis vincula,
tu solve peccatum vetus
novumque lumen ingere.

XVI.

Up! mount thy guard, unwearied man,
  With toil, with tears, with diet spare,
Stand firm for time's remaining span—
  Awake, pure heart intent on prayer!

XVII.

Enough with folded limbs we've lain
  Weighed down in gross obliviousness;
Long, long enough have vext the brain
  Life's pomp and pride, its storm and stress.

XVIII.

Fortune and Pleasure's treacherous gleam,
  Wealth, gilded baubles, vain display—
All melt like a delusive dream,
  With morning: Truth is child of day.

XIX.

Come, break the spell of sluggish Night,
  Sunder, O Christ, her iron chain!
Come, showering down Thy healing light,
  And purge our nature's ancient stain!

II. HYMNUS MATUTINUS.

NOX, et tenebrae, et nubila,
confusa mundi et turbida,
lux intrat, albescit polus,
Christus venit, discedite.

Caligo terrae scinditur
percussa solis spiculo,
rebusque iam color redit
vultu nitentis sideris.

Sic nostra mox obscuritas
fraudisque pectus conscium
ruptis retectum nubibus
regnante pallescit Deo.

Tunc non licebit claudere
quod quisque fuscum cogitat,
sed mane clarescent novo
secreta mentis prodita.

II. MORNING HYMN.

I.

NIGHT and gloom and cloud,
The world's confusion and shroud !
Light enters, the sky grows bright,
Christ comes, take ye your flight.

II.

The darkness of earth is torn
By the level spears of the morn
The colours return and play
In the smile of the star of day :

III.

As when heaven in the heart
Uncloudeth, and shades depart,
Doubt dies and terror pales
As the beauty of God unveils :

IV.

The mind, it skilleth her nought
To cover her guilty thought ;
In the new morning appear
Her secrets suddenly clear :

Fur ante lucem squalido
inpune peccat tempore,
sed lux dolis contraria
latere furtum non sinit.

Versuta fraus et callida
amat tenebris obtegi,
aptamque noctem turpibus
adulter occultus fovet.

Sol ecce surgit igneus,
piget, pudescit, paenitet,
nec teste quisquam lumine
peccare constanter potest.

Quis mane sumptis nequiter
non erubescit poculis,
cum fit libido temperans
castumque nugator sapit?

Nunc, nunc severum vivitur,
nunc nemo temptat ludicrum,
inepta nunc omnes sua
vultu colorant serio.

Haec hora cunctis utilis,
qua quisque, quod studet, gerat,
miles, togatus, navita,
opifex, arator, institor.

V.

All sins that cower and hide
Beneath night's canopy wide
Stand forth in the fiery sun,
And wish themselves undone.

VI.

Now is the hour that shames
Jesting and idle games:
But industry laughs, and thrift
Is glad for life's gift.

VII.

Now Study in her high tower
Welcomes her golden hour:
Labour armeth his hand
To sally out o'er the land.

VIII.

Now every city street
Crowdeth with hurrying feet:
No work under the sun
But hasteth to be begun.

Illum forensis gloria,
hunc triste raptat classicum,
mercator hinc ac rusticus
avara suspirant lucra.

At nos lucelli ac faenoris
fandique prorsus nescii,
nec arte fortes bellica,
te, Christe, solum novimus.

Te mente pura et simplici,
te voce, te cantu pio
rogare curvato genu
flendo et canendo discimus.

His nos lucramur quaestibus,
hac arte tantum vivimus,
haec inchoamus munera,
cum sol resurgens emicat.

Intende nostris sensibus,
vitamque totam dispice,
sunt multa fucis inlita,
quae luce purgentur tua.

Durare nos tales iube,
quales remotis sordibus
nitere pridem iusseras,
Iordane tinctos flumine.

* * * *

IX.

Thus men toil after gain,
For place or glory they strain:
We better for Thee, O Christ,
All else have sacrificed.

X.

Thee with pure mind, to Thee
With single heart and bent knee,
Thee with song, Thee with tears
We approach, and faithful prayers.

XI.

Thou art our gain, and these
Our earliest offices:
This task doth sunrise give,
And by this art we live.

XII.

Our whole life do Thou watch,
Our senses seize and latch,
And gaze our garments white,
If not clean in Thy sight;

XIII.

That ever we remain
Such as once freed from stain
Thou badst us shine, anew
Washed in baptismal dew.

Sic tota decurrat dies,
ne lingua mendax, ne manus,
oculive peccent lubrici,
ne noxa corpus inquinet.

Speculator adstat desuper,
qui nos diebus omnibus
actusque nostros prospicit
a luce prima in vesperum.

Hic testis, hic est arbiter,
hic intuetur quidquid est,
humana quod mens concipit:
hunc nemo fallit iudicem.

XIV.

Nor let, ere this day wend,
Or tongue or hand offend,
Nor eye wandering astray,
Nor thought, our heart betray.

XV.

From this morn to the grave
Thus keep us, and thus save,
Until life's evening fall,
Thou Judge, who seest all.

ROBERT BRIDGES.

III. HYMNUS ANTE CIBUM.

RE sine dulce nihil, Domine,
nec iuvat ore quid adpetere,
pocula ni prius atque cibos,
Christe, tuus favor inbuerit
omnia sanctificante fide.

Fercula nostra Deum sapiant,
Christus et influat in pateras:
seria, ludicra, verba, iocos,
denique quod sumus aut agimus,
trina superne regat pietas.

Hic mihi nulla rosae spolia,
nullus aromate fragrat odor,
sed liquor influit ambrosius,
nectareamque fidem redolet
fusus ab usque Patris gremio.

Sperne Camena leves hederas,
cingere tempora quis solita es,
sertaque mystica dactylico
texere docta liga strophio,
laude Dei redimita comas.

III. HYMN BEFORE FOOD.

I.

WITHOUT Thee nought is sweet,
'Tis labour lost to gratify the taste,
Unless Thy favour, Lord, our drink and meat,
By Faith that all things sanctifies, hath graced.

II.

O God, our banquet leaven,
O Saviour, flow thou in, our cups to crown!
And be we grave or gay, Thy smile from Heaven,
Whate'er we do or are, O Three in One, send down.

III.

No spoils are mine of rose;
No costly perfumes breathe around my board;
But angels' food is here, and nectar flows
Forth from the bosom of the Father poured.

IV.

Spurn, Muse, the ivy vain
Wherein thy brows thou usest to entwine!
Weave mystic garlands of dactylic strain,
And braid thy locks in praise of things divine.

Quod generosa potest anima,
lucis et aetheris indigena,
solvere dignius obsequium,
quam data munera si recinat
artificem modulata suum?

Ipse homini quia cuncta dedit,
quae capimus dominante manu,
quae polus aut humus aut pelagus
aere, gurgite, rure creant,
haec mihi subdidit et sibi me.

Callidus inlaqueat volucres
aut pedicis dolus aut maculis,
inlita glutine corticeo
vimina plumigeram seriem
inpediunt et abire vetant.

Ecce per aequora fluctivagos
texta greges sinuosa trahunt:
piscis item sequitur calamum
raptus acumine vulnifico
credula saucius ora cibo.

Fundit opes ager ingenuas
dives aristiferae segetis:
hic ubi vitea pampineo
brachia palmite luxuriant,
pacis alumpna ubi baca viret.

V.

What tribute can the soul,
The high-born soul, offspring of heaven and light,
More fitly pay than to her Maker roll
The chaunted Psalm, and all His gifts recite?

VI.

He gave us all, whate'er
With sovereign hand we claim—all things that swim
In sea or pool, what earth brings forth or air,
All He put under me, and me 'neath Him.

VII.

'Tis man by cunning skill
Entraps in meshes or in snares his prey;
The feathered tribes in limèd bushes still
Entangled, strive in vain to flee away.

VIII.

See how the woven net
Drags through the waves the brood that roams the deep:
Lured by the treacherous bait, the fish beset
Yon deadly hook, and on destruction leap.

IX.

Generous of bearded grain
The teeming champaign pours its large increase,
While here the gadding vines their clusters rain,
Here verdure clothes the olive, child of Peace.

Te Pater optime mane novo,
solis et orbita cum media est,
te quoque luce sub occidua
sumere cum monet hora cibum,
nostra Deus canet harmonia.

X.

Thee first at early dawn,
Thee at midday, and Thee when friends at dim
Twilight around the social board are drawn,
In measured strains, O Father, will we hymn.

V. HYMNUS AD INCENSUM LUCERNAE.

INVENTOR rutili, Dux bone, luminis,
qui certis vicibus tempora dividis,
merso Sole chaos ingruit horridum,
lucem redde tuis Christe fidelibus.

Quamvis innumero sidere regiam
lunarique polum lampade pinxeris,
incussu silicis lumina nos tamen
monstras saxigeno semine quaerere :

Ne nesciret homo spem sibi luminis
in Christi solido corpore conditam,
qui dici stabilem se voluit petram,
nostris igniculis unde genus venit.

V.[1] HYMN ON THE LIGHTING OF LAMPS.

I.

DEAR LORD, inventor of the cheerful ray,
Dividing duly seasons in their flight,
When sinks the sun, dread Chaos holds his sway;
To Thy true children, Christ, restore the light.

II.

What though Thy silver Moon illumes the dark,
And with innumerous stars the heavens are sown,
Thou bidd'st us mortals seek the latent spark
By clash of flint, within its cell of stone,

III.

That not unconscious of his nobler stock
Man might enkindle all his hope of grace
In Christ, Who is the Spiritual Rock,
Whence lesser fires of Earth their glimmer trace.

[1] The fourth hymn is omitted, as also are others in later portions of the book.

Pinguis quos olei rore madentibus
lychnis aut facibus pascimus aridis :
quin et fila favis scirpea floreis
presso melle prius conlita fingimus.

Vivax flamma viget, seu cava testula
sucum linteolo suggerit ebrio,
seu pinus piceam fert alimoniam,
seu ceram teretem stuppa calens bibit.

Nectar de liquido vertice fervidum
guttatim lacrimis stillat olentibus,
ambustum quoniam vis facit ignea
imbrem de madido flere cacumine.

Splendent ergo tuis muneribus, Pater,
flammis mobilibus scilicet atria,
absentemque diem lux agit aemula,
quam nox cum lacero victa fugit peplo.

Sed quis non rapidi luminis arduam,
manantemque Deo cernat originem ?
Moyses nempe Deum spinifera in rubo
vidit conspicuo lumine flammeum.

Felix, qui meruit sentibus in sacris
caelestis solii visere principem,
iussus nexa pedum vincula solvere,
ne sanctum involucris pollueret locum.

IV.

From many a source we men our flames derive,
  Dry wood, or cresset fed with oil's dew:
Wax taper from the honey-strained hive
  We press, or cottons steep'd the lamp imbue;

V.

Or pine-brands lend their pitchy nutriment,
  Or flambeaux steam with glare of fiery tow,
While drop by drop distils the nectarous scent
  With lambent radiance through our halls aglow.

VI.

Father! these varied gifts with gladness fill
  Our homes lit up, whence Night with mantle torn
Flies driven back: but Thou remainest still
  The primal fount. Of Thee all Light is born.

VII.

Thus in the acacia's burning thorn 'twas given
  To Moses, God's own Presence once to meet;
In unconsuming flame the Prince of Heaven
  He saw, and loosed his sandals from his feet.

Hunc ignem populus sanguinis incliti
maiorum meritis tutus et inpotens,
suetus sub dominis vivere barbaris,
iam liber sequitur longa per avia :

qua gressum tulerant castraque caerulae
noctis per medium concita moverant,
plebem pervigilem fulgure praevio
ducebat radius sole micantior.

Sed rex Niliaci littoris invido
fervens felle iubet praevalidam manum
in bellum rapidis ire cohortibus,
ferratasque acies clangere classicum.

* * * *

Densetur cuneis turba pedestribus,
currus pars et equos et volucres rotas
conscendunt celeres signaque bellica
praetendunt tumidis clara draconibus.

VIII.

This fire the people of the Lord beloved
  Followed, their guide across the pathless maze:
Still as their armies through the darkness moved,
  Wild with new liberty they hailed its blaze.

IX.

But Egypt's tyrant musters for the fray
  His mail-clad troops with prancing horse and car;
Onward they come, amidst the clarion's bray,
  With waving banners and with pomp of war.

Hic iam servitii nescia pristini
gens Pelusiacis usta vaporibus
tandem purpurei gurgitis hospita
rubris littoribus fessa resederat.

Hostis dirus adest cum duce perfido,
infert et validis praelia viribus :
Moyses porro suos in mare praecipit
constans intrepidis tendere gressibus :

praebent rupta locum stagna viantibus
riparum in faciem pervia, sistitur
circumstans vitreis unda liquoribus,
dum plebs sub bifido permeat aequore.

Pubes quinetiam decolor asperis
inritata odiis rege sub inpio
Hebraeum sitiens fundere sanguinem
audet se pelago credere concavo :

ibant praecipiti turbine percita
fluctus per medios agmina regia,
sed confusa dehinc unda revolvitur
in semet revolans gurgite confluo.

Currus tunc et equos telaque naufraga
ipsos et proceres et vaga corpora
nigrorum videas nare satellitum,
arcis iustitium triste tyrannicae.

X.

Sunburnt and freed at last from servile fears
  Israel was resting by the Red Sea coast,
When see! the perjured king once more appears:
  Before them is the deep, behind the host.

XI.

With dauntless steps their chieftain bids them march
  Betwixt the liquid banks of parted water,
Under the crystal overhanging arch,
  When, like a whirlwind, thirsting for the slaughter

XII.

The dusky lines sweep on. O'er helm and horse,
  Princes and panoply and prostrate pride,—
One weltering wreck,—the sea's returning force
  Pours, and the whelming waves triumphant ride.

Quae tandem poterit lingua retexere
laudes Christe tuas? qui domitam Pharon
plagis multimodis cedere praesuli
cogis iustitiae vindice dextera.

Qui pontum rapidis aestibus invium
persultare vetas, ut refluo in salo
securus pateat te duce transitus,
et mox unda rapax devoret inpios.

Cui ieiuna eremi saxa loquacibus
exundant scatebris et latices novos
fundit scissa silex, quae sitientibus
dat potum populis axe sub igneo.

Instar fellis aqua tristifico in lacu
fit ligni venia mel velut Atticum:
lignum est, quo sapiunt aspera dulcius;
nam praefixa cruci spes hominum viget.

Inplet castra cibus tunc quoque ningui dus
inlabens gelida grandine densius:
his mensas epulis, hac dape construunt,
quam dat sidereo Christus ab aethere.

Nec non imbrifero ventus anhelitu
crassa nube leves invehit alites,
quae conflata in humum, cum semel agmina
fluxerunt, reduci non revolant fuga.

XIII.

What tongue can hymn Thy praise? Thou, Lord, didst hurl
  Avenging plagues on Egypt, Thou didst pave
A highway safe, and bad'st the eddying swirl
  That impious crew engulf in watery grave.

XIV.

In parching sands Thy people's thirst to slake
  The flinty caverns babbling waters toss.
From gall to honey turns the poisonous lake
  By healing wood. So Hope grew on the Cross.

XV.

By Thee with snow-like showers that host was fed,
  Denser than hail the Manna dropt its dew;
And feathered fowls by balmy breezes led
  Campward in clouds an easy capture flew.

Haec olim patribus praemia contulit
insignis pietas numinis unici,
cuius subsidio nos quoque vescimur
pascentes dapibus pectora mysticis.

Fessos ille vocat per freta seculi,
discissis populum turbinibus regens
iactatasque animas mille laboribus
iustorum in patriam scandere praecipit.

Illic purpureis tecta rosariis
omnis fragrat humus calthaque pinguia
et molles violas et tenues crocos
fundit fonticulis unda fugacibus.

Illic et gracili balsama surculo
desudata fluunt, raraque cinnama
spirant et folium, fonte quod abdito
praelabens fluvius portat in exitum.

Felices animae prata per herbida
concentu parili suave sonantibus
hymnorum modulis dulce canunt melos,
calcant et pedibus lilia candidis.

XVI.

These bounties once He lavished on our sires,
  Who us with mystic banquet doth support,
Cheered by Whose call the soul to Heaven aspires,
  Who guides Life's storm-tost vessel safe to port.

XVII.

There for the blest serener regions bear
  In richest store crocus and violet;
The damask rose exhales her fragrance there,
  And trickles many a silver rivulet.

XVIII.

Balsam and nard and cinnamon breathe rare scent,
  And happy souls the velvet meads along
And lilied banks, quiring in pure concent,
  Pour the full flood of their harmonious song.

Sunt et spiritibus saepe nocentibus
paenarum celebres sub Styge feriae
illa nocte, sacer qua rediit Deus
stagnis ad superos ex Acheronticis.

Non sicut tenebras de face fulgida
surgens Oceano Lucifer inbuit,
sed terris Domini de cruce tristibus
maior sole novum restituens diem.

Marcent suppliciis tartara mitibus,
exultatque sui carceris otio
functorum populus liber ab ignibus,
nec fervent solito flumina sulphure.

Nos festis trahimus per pia gaudia
noctem conciliis votaque prospera
certatim vigili congerimus prece
extructoque agimus liba sacrario.

Pendent mobilibus lumina funibus,
quae suffixa micant per laquearia,
et de languidulis fota natatibus
lucem perspicuo flamma iacit vitro.

Credas stelligeram desuper aream
ornatam geminis stare trionibus,
et qua bosphoreum temo regit iugum,
passim purpureos spargier hesperos.

O res digna, Deus, quam tibi roscidae
noctis principio grex tuus offerat,
lucem, qua tribuis nil pretiosius,
lucem, qua reliqua praemia cernimus.

XIX.

The guilty spirits e'en, that livelong night
  When Christ uprose victorious over Hell—
New Sun reorient to Earth's saddened sight—
  Are wont to hold weird festival, they tell.

XX.

Brief pause awhile and respite from their woes
  Is theirs, and interval of changed estate ;
The ghastly prison-house less ghastly grows,
  The sulphurous storms die down, the flames abate.

XXI.

We keep the Eve with prayer and vow and dues
  Of holy cake. Suspended from the height
Of ceilèd roof sparkles the oil-fed cruse,
  And sheds its gentle undulating light.

XXII.

Heaven's floor, methinks, unveileth "star-inwrought"
  Hesper, the twin bright Bears, the circling wheels.
Can we at dewy nightfall offer aught
  Fairer than Light that all God's gifts reveals?

Tu lux vera oculis, lux quoque sensibus,
intus tu speculum, tu speculum foris,
lumen, quod famulans offero, suscipe
tinctum pacifici chrismatis unguine :

Per Christum genitum, summe Pater, tuum,
in quo visibilis stat tibi gloria,
qui noster Dominus, qui tuus unicus
spirat de patrio corde paraclitum.

Per quem splendor, honos, laus, sapientia,
maiestas, bonitas et pietas tua
regnum continuat numine triplici
texens perpetuis secula seculis.

XXIII.

Light of each sense, nor light alone to eyes,
  In Whom the world, in Whom the heart's abysm
Reflected as within a mirror lies,
  O Father, take this tribute of pure chrism.

XXIV.

Take it, we pray Thee, in Thy dear Son's name,
  In Whom Thy visible glory stands confest,
Who is our Lord, breathed forth from Whom we claim
  The promised Paraclete, that Spirit blest.

XXV.

Through Him Thy wisdom and Thy trophies won,
  Thy mingled majesty and mercy, reach—
(Th' unbroken kingdom of the Three in One)—
  To endless ages, linking each to each.

VI. HYMNUS ANTE SOMPNUM.

ADES Pater supreme,
quem nemo vidit unquam,
Patrisque sermo Christe
et spiritus benigne.

O Trinitatis huius
vis una, lumen unum,
Deus ex Deo perennis,
Deus ex utroque missus.

Fluxit labor diei,
redit et quietis hora,
blandus sopor vicissim
fessos relaxat artus.

Mens aestuans procellis
curisque sauciata
totis bibit medullis
obliviale poclum.

VI. HYMN BEFORE SLEEP.

I.

COME, Father, highest Essence,
Whom eye hath ne'er descried;
Grant, Word of God, Thy Presence,
Come, Spirit, loving Guide!

II.

One light in Three supernal,
One undivided force;
O God of God eternal,
O God of either source.

III.

Day's labours have their closes,
The hours of rest come round:
The drooping frame reposes,
In soothing slumbers drowned.

IV.

The mind in tempests heaving,
Pierced through by sorrow's shaft,
Oblivious of her grieving,
Drinks in the welcome draught.

Lex haec data est caducis
Deo iubente membris
ut temperet laborem
medicabilis voluptas.

Sed dum pererrat omnes
quies amica venas
pectusque feriatum
placat rigante sompno :

Liber vagat per auras
rapido vigore sensus
variasque per figuras,
quae sunt operta, cernit.

Quia mens soluta curis,
cui est origo caelum,
purusque fons ab aethra
iners iacere nescit.

Imitata multiformes
facies sibi ipsa fingit,
per quas repente currens
tenui fruatur actu.

V.

God to frail mortal creatures
  Ordains alternate calm,
That weary wayworn natures
  May taste His healing balm.

VI.

But while the drowsy pleasure
  Creeps gently through the veins,
While the heart takes its leisure
  And dewy languor reigns,

VII.

The soul untrammelled wanders,
  Piercing through worlds in flight,
Moulds many a type, and ponders
  Things hidden to our sight.

VIII.

Can mind released from fretting,
  Mind that from Heaven has come,
Lie torpid, and forgetting
  Her pure ethereal home?

IX.

Shapes daedal, shifting ever,
  With mimic art she feigns;
Of action—vain endeavour—
  No solid grasp attains.

Sed sensa sompniantum
dispar fatigat horror,
nunc splendor intererrat,
qui dat futura nosse.

Plerumque dissipatis
mendax imago veris
animos pavore maestos
ambage fallit atra.

Quem rara culpa morum
non polluit frequenter,
nunc lux serena vibrans
res edocet latentes.

At qui coinquinatum
vitiis cor inpiavit
lusus pavore multo
species videt tremendas.

* * * *

O quam profunda iustis
arcana per soporem
aperit tuenda Christus,
quam clara, quam tacenda !

X.

But dreamland is not single,
  Phantoms diverse it shows;
Now glories intermingle
  The future to disclose.

XI.

More oft true visions languish,
  Melting in error's haze;
Minds trembling and in anguish
  Are lost in wildering maze.

XII.

To souls but rarely tainted
  With flecks of passing sin,
Through light serene and sainted
  Deep mysteries shine in.

XIII.

But he whose heart doth sicken,
  Besmirched with guilty soil,
Aghast and panic-stricken
  From spectres will recoil.

* * * *

XIV.

O Christ, what mystic token,
  How dazzling and how deep,
Not lightly to be spoken,
  Greeteth the just in sleep!

Evangelista summi
fidissimus magistri,
signata quae latebant,
nebulis videt remotis:

ipsum tonantis agnum
de caede purpurantem,
qui conscium futuri
librum resignat unus.

* * * *

Tali sopore iustus
mentem relaxat heros
ut spiritu sagaci
caelum peragret omne.

Nos nil meremur horum,
quos creber inplet error,
concreta quos malarum
vitiat cupido rerum.

Sat est quiete dulci
fessum fovere corpus:
sat si nihil sinistrum
vanae minentur umbrae.

XV.

To Thy true friend 'twas given
  To see the mists dispersed,
The seals unloosed in Heaven,
  The last great scene rehearsed.

XVI.

The Lamb of God, that hour
  Fresh bleeding from the knife;
He only has the power
  To ope the Book of Life.

* * * *

XVII.

Such trancèd slumber foldeth
  The blest,—so lulls each sense,
Spirit through Heaven holdeth
  Her course with gaze intense.

XVIII.

Vainly by sins o'erridden
  Those heights we strive to scale,
Whom lust for things forbidden
  Defiles and dooms to fail.

XIX.

Enough if Sleep's soft healing
  Ease wearied nerve and brain,
No spectres on us stealing
  Threaten with terrors vain.

Cultor Dei memento
te fontis et lavacri
rorem subisse sanctum,
te chrismate innotatum.

Fac, cum vocante sompno
castum petis cubile,
frontem locumque cordis
crucis figura signet.

Crux pellit omne crimen,
fugiunt crucem tenebrae:
tali dicata signo
mens fluctuare nescit.

Procul, o procul vagantum
portenta sompniorum,
procul esto pervicaci
praestigiator astu!

O tortuose serpens,
qui mille per Meandros
fraudesque flexuosas
agitas quieta corda,

XX.

Servant of God, O lose not
  Thought of that font and chrism;
The cleansing bath abuse not
  That saves from Death's abysm.

XXI.

When sleep bids no more linger
  From sinless couch, do thou
Stamp with remindful finger
  The Cross on heart and brow!

XXII.

That sign all guile doth banish,
  Such virtue 's in the Cross:
Night and her horrors vanish,
  The mind no passions toss.

XXIII.

Hie hence, ill dreams, nor lower,
  Ye grisly shapes! avaunt!
Thou juggling fiend, this bower
  With malice dare not haunt!

XXIV.

Hence, wily serpent, weaving
  Devices ne'er to cease,
And never, never leaving
  The tortured breast in peace!

discede, Christus hic est,
hic Christus est, liquesce:
signum, quod ipse nosti,
dampnat tuam catervam.

Corpus licet fatiscens
iaceat recline paullum,
Christum tamen sub ipso
meditabimur sopore.

XXV.

Christ's presence fly,—to lowest
  Recesses fade from view!
That symbol, well thou knowest
  Condemns thy hated crew.

XXVI.

Torpor awhile may cumber
  The limbs that helpless lie,
The spirit e'en in slumber
  Shall thoughts of Christ supply.

VIII. HYMNUS POST IEIUNIUM.

CHRISTE servorum regimen tuorum,
mollibus qui nos moderans habenis,
leniter frenas facilique septos
lege coerces:

Ipse cum portans onus inpeditum
corporis duros tuleris labores,
maior exemplis famulos remisso
dogmate palpas.

* * * *

Rectius laeto tegimus pudore
quidquid ad cultum Patris exhibemus:
cernit occultum Deus et latentem
munere donat.

Ille ovem morbo residem gregique
perditam sano male dissipantem
vellus adfixis vepribus per hirtae
devia silvae,

VIII. HYMN AFTER FASTING.

I.

CHRIST, who dost Thy servants rule
With gentle rein, their loving guide,
That they within Thy sheltering school
May safely hide!

II.

Thou who didst bear the heavy load
When clothed in flesh, dost condescend,
Smoothing for us the easier road,
Thy laws to bend.

* * * *

III.

Pure offerings made on suppliant knees,
Glad looks and modest reverence,
The Father who in secret sees,
Shall recompense.

IV.

His sheep had languished in disease,
Lost to the fold, with fleece all torn
By brambles, midst the tangled trees
And cruel thorn.

Inpiger pastor revocat lupisque
gestat exclusis humeros gravatus,
inde purgatam revehens aprico
reddit ovili:

Reddit et pratis viridique campo,
vibrat inpexis ubi nulla lappis
spina, nec germen sudibus perarmat
carduus horrens:

Sed frequens palmis nemus et reflexa
vernat herbarum coma, tum perennis
gurgitem vivis vitreum fluentis
laurus obumbrat.

Hisce pro donis tibi, fide pastor,
servitus quaenam poterit rependi?
nulla conpensant pretium salutis
vota precantum.

Quamlibet spreto sine more pastu
sponte confectos tenuemus artus,
teque contemptis epulis rogemus
nocte, dieque:

V.

These safe from wolves the Shepherd bold,
  Borne on His shoulders, and with gore
Unspotted, to the sunny fold
        Restores once more.

VI.

Safe where no prickly burr takes root
  He gives them back to pastures green,
Safe from the thistle's barbèd shoot,
        Mid leafy screen

VII.

Of palm groves, and of waving grass,
  Where gushing streamlets wind their way,
And bends above the torrent's glass
        The drooping bay.

VIII.

What for these gifts, O Pastor true,
  What meed can compensate Thy care?
Vainly we render Thee Thy due
        Of vow and prayer.

IX.

Howe'er we starve the flesh by fast,
  And wear the frame with vigil sore,
While spurning daintier repast
        We Thee adore,

Vincitur semper minor obsequentum
cura, nec munus genitoris aequat,
frangit et cratem luteam laboris
grandior usus.

Ergo ne limum fragilem solutae
deserant vires, et aquosus albis
humor in venis dominetur aegrum
corpus inervans,

laxus ac liber modus abstinendi
ponitur cunctis, neque nos severus
terror inpellit, sua quemque cogit
velle potestas.

Sufficit, quidquid facias, vocato
numinis nutu prius, inchoare,
sive tu mensam renuas cibumque
sumere temptes.

Sit bonum supplex precor et medelam
conferat membris animumque pascat
sparsus in venas cibus obsecrantum
Christicolarum.

X.

The laggard will can ne'er avail
  To reach Christ's love or keep His way:
Such strain and toil the tenement frail
    Fret to decay.

XI.

Lest in the ebbing life-blood's tide
  The drooping spirit vainly strive,
A freer abstinence shall guide,
    Nor terrors drive.

XII.

Enough, if first in all that's given,
  Whether the feast we share or shun,
We ask the approving smile of Heaven,
    Whate'er be done.

XIII.

So win we from refreshful meat
  Bright health and thoughts that glow and stir!
So may each heaven-born blessing greet
    Christ's worshipper!

IX. HYMNUS OMNIS HORAE.

DA puer plectrum choreis ut canam fidelibus
dulce carmen et melodum, gesta Christi insignia:
hunc Camena nostra solum pangat, hunc laudet lyra.

Christus est, quem rex sacerdos adfuturum protinus
infulatus concinebat voce, chorda et tympano,
spiritum caelo influentem per medullas hauriens.

facta nos et iam probata pangimus miracula;
testis est orbis, nec ipsa terra quod vidit, negat,
cominus Deum docendis proditum mortalibus.

Corde natus ex parentis, ante mundi exordium,
alpha et ω cognominatus, ipse fons, et clausula
omnium, quae sunt, fuerunt quaeque post futura sunt.

IX. HYMN FOR EVERY HOUR.

GIVE me, give me, boy, the plectrum! let me to the faithful choir
Hymn the deeds, the matchless deeds of Christ alone upon my lyre.
He alone shall claim my praises, He of whom the minstrel king,
Robed in priestly garb, with timbrel and with voice and harp did sing.
His the Advent that he chanted long ago in solemn strains,
The heavenly inspiration drawing in through all his veins.
Wonders wrought, nor unattested, these the burden of my lay,
God brought near to men to teach them: what Earth saw can Earth gainsay?
From the Father's heart He issued long before these worlds arose,
Named the Alpha and the Omega, the fount of all and close,—
What has been, what is or shall be after ages hence have run,—

Ipse iussit, et creata, dixit ipse, et facta sunt,
terra, caelum, fossa ponti, trina rerum machina,
quaeque in his vigent sub alto solis et lunae globo.

Corporis formam caduci, membra morti obnoxia
induit, ne gens periret primoplasti ex germine,
merserat quem lex profundo noxialis tartaro.

O beatus ortus ille, virgo cum puerpera
edidit nostram salutem, foeta sancto spiritu,
et puer redemptor orbis os sacratum protulit.

Psallat altitudo caeli, psallite omnes angeli,
quidquid est virtutis usquam psallat in laudem Dei:
nulla linguarum silescat, vox et omnis consonet.

Ecce quem vates vetustis concinebant seculis,

He commanded and created, spake the word and it
was done.
Lo! this world—its triple fabric—Earth and Sky and
trenchèd Sea,
Came to light, and all 'neath Sun and Moon their
countless progeny.

He clothed Himself in human limbs—a perishable
form—
To save the stock of primal clay from Death's undying
worm,
Plunged where it lay by fell decree in Hell's abysses
lost;
But, O! how blest that Day-star bright, when by the
Holy Ghost!
The Virgin did conceive, and our salvation bring to
light—
The Infant, the Redeemer, smiling on the world's long
night.

All ye heights of Heaven resound, and all ye angel
harpers ring!
All pre-eminent in virtue, everywhere God's glory
sing!
Let no tongue be hushed in silence, let no voice not
blend its note!
Lo! He comes, of whom the Prophets in their scrolls
unerring wrote,

quem prophetarum fideles paginae spoponderant,
emicat promissus olim : cuncta conlaudent eum.

Cantharis infusa lympha fit falernum nobile,
nuntiat vinum minister esse promptum ex hydria,
ipse rex sapore tinctis obstupescit poculis.

Membra morbis ulcerosa, viscerum putredines
mando, ut abluantur, inquit; fit ratum, quod iusserat,
turgidam cutem repurgant vulnerum piamina.

Tu perennibus tenebris iam sepulta lumina
inlinis limo salubri, sacri et oris nectare,
mox apertis hac medela lux reducta est orbibus.

Increpas ventum furentem, quod procellis tristibus
vertat aequor fundo ab imo, vexet et vagam ratem :
ille iussis obsecundat, mitis unda sternitur.

Whom the bards of distant ages had in concert heralded.
Lo! His star shines forth, on Him let all things praise and homage shed.

Where the crystal water sparkled, see the jars now take the hue
Of the mellow vintage: tidings straight are brought to him that drew,
And the ruler of the banquet tastes and scarce believes it true,
When he quaffed the proffered goblet. Then another marvel's seen.
"Lave those putrefying sores, and let those leprous limbs be clean!"
At His bidding, after offering duly made, th' encrusted skin,
Like a little child's is purgèd, life and vigour flowing in.
With the dew of Thy sweet lips and salve of health-reviving clay,
From the orbs long quenched in darkness Thou the mist dost clear away
And upon the sightless eyeballs pour the gladdening light of day.
Thou dost chide the raging tempest that upheaves the nether deep,
To and fro the frail bark tossing. At one word the billows sleep.

Extimum vestis sacratae furtim mulier attigit,
protinus salus secuta est, ora pallor deserit,
sistitur rivus, cruore qui fluebat perpeti.

Exitu dulcis iuventae raptum ephebum viderat,
orba quem mater supremis funerabat fletibus :
surge, dixit : ille surgit, matri et adstans redditur.

Sole iam quarto carentem, iam sepulcro absconditum
Lazarum iubet vigere reddito spiramine :
foetidum iecur reductus rursus intrat halitus.

Ambulat per stagna ponti, summa calcat fluctuum,
mobilis liquor profundi pendulam praestat viam,
nec fatiscit unda sanctis pressa sub vestigiis.

Suetus antro bustuali sub catenis frendere,

See yon weakly woman through the crowd with timid
step draws near,
Touches furtively the sacred fringe, when straight subsides her fear,
Now no more the poor wan features are by pallor
overcast,
All that plague is stanched within her, all that agony is
past.
Once again those loving eyes we read at Nain did melt
with ruth
When He met a widow's only son cut off in opening
youth,
With dirges to his burial carried out. "Arise!"
said Christ.
Given once more to his mother he arose—that word
sufficed.

Four days extinct the vital heat,—sealed four days
in the tomb,
Lazarus He bids come forth and taste reversal of
death's doom,
Revivified the tainted breath, renewed the faded bloom.
The Galilean waves secure He treads; the levels make
A pendent pathway for their Lord, nor yawns the conscious lake
Beneath His sacred footsteps. Then the poor lorn
lunatic
Pierced through and through with frantic woes, long
of life's burden sick,

mentis inpos efferatis percitus furoribus
prosilit ruitque supplex, Christum adesse ut senserat.

Pulsa pestis lubricorum milleformis daemonum
conripit gregis suilli sordida spurcamina,
seque nigris mergit undis et pecus lymphaticum.

Quinque panibus peresis et gemellis piscibus
adfatim refecta iam sunt adcubantum milia,
fertque qualus ter quaternus ferculorum fragmina.

Tu cibus panisque noster, tu perennis suavitas,
nescit esurire in aevum, qui tuam sumit dapem,
nec lacunam ventris inplet, sed fovet vitalia.

Clausus aurium meatus et sonorum nescius
purgat ad praecepta Christi crassa quaeque obstacula,
vocibus capax fruendis ac susurris pervius.

Omnis aegritudo cedit, languor omnis pellitur,

Who whilom gnashed his teeth and dwelt in caverns
mid the graves,
Rushes to worship Christ soon as he hears 'tis Christ
who saves.
Routed thence the fiendish legion on the bestial herd
lays hold,
Swine and demon—pest and victim—doth one watery
grave enfold.
With five loaves and two small fishes—for such host
what slender store!
Richly feasted are those thousands, who in basketfuls
thrice four
Gather up their fragments. Still art Thou the salt of
life, O Christ,
Thou its never-failing sweetness, Thou its sustenance
unpriced.
Never more shall hunger vex him who on Thee his
spirit feeds:
Thou the Bread from Heaven unfailing—no mere
stay of mortal needs.
When the Saviour speaks the deaf too feels his senses
grow more clear,
Purged away the dull obstruction in the portals of his
ear,
To enjoy again sweet converse, and to catch soft
whisperings.
Every sickness sinketh vanquished, every lassitude
takes wings.

lingua fatur, quam veterna vinxerant silentia,
gestat et suum per urbem laetus aeger lectulum.

Quin et ipsum, ne salutis inferi expertes forent,
tartarum benignus intrat, fracta cedit ianua,
vectibus cadit revulsus cardo indissolubilis.

Illa prompta ad inruentes, ad revertentes tenax,
obice extrorsum repulso porta reddit mortuos:
lege versa et limen atrum iam recalcandum patet.

Sed Deus dum luce fulva mortis antra inluminat,
dum stupentibus tenebris candidum praestat diem,
tristia squalentis aethrae palluerunt sidera.

Sol refugit et lugubri sordidus ferrugine
igneum reliquit axem seque maerens abdidit:
fertur horruisse mundus noctis aeternae chaos.

Now unloosed from sloth and silence fettered tongues
speak plain and loud,
Now the cripple with his pallet glad at heart goes
through the crowd.
Hell moreover doth He enter, Hell His might may not
withstand,
Massive bolt He bursts asunder, to redeem that
shadowy band.

Yes! e'en th' infernal portal, where the oft-frequented way
Lies open to all comers, barred to those who would
essay
The path to upper air again, sends forth th' unchallenged dead,
Who back to earth, stern law relaxed, that gloomy
threshold tread.
Meantime, whilst the affrighted caves illumed with
sudden glare
Stand forth revealed, and Hades' halls to light of day
lie bare,
The dim stars in the sickly sky grew pale and overcast,
The sun eclipsed with chequered orb fled mourning
and aghast,
And while his fiery car he left, nor gave his wonted
light,
The universe grim Chaos feared and everlasting Night.

Solve vocem mens sonoram, solve lingua mobilem,
dic tropaeum passionis, dic triumphalem crucem,
pange vexillum, notatis quod refulget frontibus.

O novum caede stupenda vulneris miraculum !
hinc cruoris fluxit unda, lympha parte ex altera :
lympha nempe dat lavacrum, tum corona ex sanguine
est.

Vidit anguis inmolatam corporis sacri hostiam,
vidit et fellis perusti mox venenum perdidit,
saucius dolore multo colla fractus sibilat.

Quid tibi, profane serpens, profuit, rebus novis
plasma primum perculisse versipelli hortamine ?
diluit culpam recepto forma mortalis Deo.

Raise, my soul, a higher anthem! O, my tongue, unloose thy string!
Sing the trophy of Christ's passion, Him the Crucified one sing.
Chant the triumph of our Captain, chant His soldiers' plighted vows,
Hymn the badge of their profession, stamped upon their glistening brows.
O that sacrifice amazing! O that heart-transfixing lance!
How that sacred wound the wonder doth of Thy dear death enhance!
From the one side flowed forth water, from the other blood dropped down;
The water is our fontal bath, the blood the conqueror's crown.
The serpent saw the victim slain, the Cross on which there hangs
That sacred form: he saw, and straight the venom of his fangs
Dies out,—with hissing neck he falls stricken with deadly pangs.
What now, dire rebel, beast unclean, with stratagem and wile,
Avails it thee the primal man that thou didst thus beguile?
The mortal frame informed by God wipes out what did defile.

Ad brevem se mortis usum dux salutis dedidit,
mortuos olim sepultos ut redire insuesceret,
dissolutis pristinorum vinculis peccaminum.

Tunc patres sanctique multi conditorem praevium
iam revertentem secuti tertio demum die
carnis indumenta sumunt, eque bustis prodeunt.

Cerneres coire membra de favillis aridis,
frigidum venis resumptis pulverem tepescere,
ossa, nervos et medullas glutino cutis tegi.

Post, ut occasum resolvit vitae et hominem reddidit
arduum tribunal alti victor adscendit Patris,
inclitam caelo reportans passionis gloriam.

Macte iudex mortuorum, macte rex viventium,
dexter in parentis arce qui cluis virtutibus
omnium venturus inde iustus ultor criminum.

Brief taste of death our Captain of Salvation had, to train
The Fathers long since wrapt in sleep to rise to life again.
Chains riveted by ancient sin, were loosed and burst in twain.
On the third day forth from the tomb full many a saint of yore
Follows, in robes of flesh reclothed, his Leader gone before.
From the dry ashes, limbs decayed together come again,
Sinew and fibre, bone and nerve, their covering regain,
The chill dust warms with swift recourse of life-blood through each vein.
At length when rose once more the sun that set upon our race,
The Victor mounts His Father's throne, and takes His honoured place.
To Heaven He bears the glory of the Cross on which He bled:
All hail, Thou King of all that live, Thou Judge of all the dead!
At God's right hand Thou sittest now, perfection's crown and flower,
To come again Avenger of Thy Saints at that last hour.

Te senes et te iuventus, parvulorum te chorus,
turba matrum virginumque simplices puellulae,
voce concordes pudicis perstrepant concentibus.

Fluminum lapsus et undae, littorum crepidines,
imber, aestus, nix, pruina, silva et aura, nox, dies,
omnibus te concelebrent seculorum seculis.

Now let young and old adore Thee—boyhood's
treble voices ring;
Thee the matrons, Thee the maidens, Thee the little
girls shall sing,
Pouring forth their measured music in melodious
carolling.
O ye rivers gently gliding, O ye fountains of the deep,
Shower and hoar-frost, breezy woodland, O ye pro-
montories steep,
Night and day, and snow and summer,—let no voice
of yours be dumb:
Blend your tuneful sounds in homage, through all
ages yet to come!

X. HYMNUS AD EXEQUIAS DEFUNCTI.

DEUS ignee fons animarum
duo qui socians elementa
vivum simul ac moribundum
hominem Pater effigiasti :

Tua sunt, tua rector utraque,
tibi copula iungitur horum,
tibi, dum vegetata cohaerent,
et spiritus et caro servit.

Rescissa sed ista seorsum
solvunt hominem perimuntque,
humus excipit arida corpus,
animae rapit aura liquorem.

Quia cuncta creata necesse est
labefacta senescere tandem,
conpactaque dissociari,
et dissona texta retexi.

X. FUNERAL HYMN.

I.

O GOD, the soul's informing flame,
Who didst together knit two germs,
One deathless, one foredoomed to worms,
Mankind, Thy progeny, to frame;

II.

Each in his sphere is Thine, O Lord,
The bond that doth the two entwine—
Their mystic complex growth is Thine,
Spirit and flesh obey Thy Word.

III.

Those elements asunder riven,
The links are broken, and he must
The body yield to thirsty dust;
The vaporous soul is lost in heaven.

IV.

For all Creation shall wax old,
What was compact apart be rent,
What woven and diversely blent
Unravelled must be and unrolled.

Hanc tu, Deus optime, mortem
famulis abolere paratus
iter inviolabile monstras,
quo perdita membra resurgant:

Ut, dum generosa caducis
ceu carcere clausa ligantur,
pars illa potentior extet,
quae germen ab aethere traxit.

Si terrea forte voluntas
luteum sapit et grave captat,
animus quoque pondere victus
sequitur sua membra deorsum.

At si generis memor ignis
contagia pigra recuset,
vehit hospita viscera secum
pariterque reportat ad astra.

Nam quod requiescere corpus
vacuum sine mente videmus,
spatium breve restat, ut alti
repetat conlegia sensus.

V.

But what an if Thy servant dies?
  Thou shalt destroy this death, O God!
  Lo! a safe path, that from the sod
The ruined limbs may yet arise.

VI.

For though the immortal part be pent
  In mortal, as by prison-gates,
  An ampler destiny awaits
That Heaven-descended element.

VII.

If grovelling in the dust, the will
  Minds earthly things, and hugs her chain,
  Dragged by the body in its train,
She rests not on the holy hill.

VIII.

But if regardful of her birth
  The essence pure lives free from stain,
  Aloft she bears to Heaven again
The form she dwelt in here on earth.

IX.

Soulless and quiet as a stone
  The body sleeps: but soon 'tis done,
  The nobler brotherhood is won,
Nor lies it empty and alone.

Venient cito secula, cum iam
socius calor ossa revisat
animataque sanguine vivo
habitacula pristina gestet.

Quae pigra cadavera pridem
tumulis putrefacta iacebant,
volucres rapientur in auras
animas comitata priores.

Hinc maxima cura sepulcris
inpenditur, hinc resolutos
honor ultimus accipit artus
et funeris ambitus ornat.

Candore nitentia claro
praetendere lintea mos est,
adspersaque myrrha Sabaeo
corpus medicamine servat.

Quidnam sibi saxa cavata,
quid pulcra volunt monumenta,
nisi quod res creditur illis
non mortua, sed data sompno ?

X.

Soon onward shall the ages roll,
  Reanimate with vital heat
  The bones shall stir, the life-blood beat,
Its primal vestment wrap the soul.

XI.

The corpse long slumbering in the mould
  From its cold charnel-house shall start,
  And heavenward on wings shall dart,
To live with spirit as of old.

XII.

Hence reverence due to crypt and cell,
  Hence honour to the lifeless clay,
  And funeral pomps in sad array
Love's last memorial tribute tell.

XIII.

The pallid form in spotless white
  Of snowy vest we love to veil,
  While myrrh and frankincense exhale
Sabaean odours, in despite

XIV.

Of death, corruption to beguile.
  And say what means yon catacomb?
  We lend our treasure to the tomb,
Not dead, but slumbering awhile.

Hoc provida Christicolarum
pietas studet, utpote credens
fore protinus omnia viva,
quae nunc gelidus sopor urget.

Sic corpora mortificata
redeunt melioribus annis,
nec post obitum recalescens
conpago fatiscere novit.

Haec, quae modo pallida tabo
color albidus inficit ora,
tunc flore venustior omni
sanguis cute tinget amoena.

Iam nulla deinde senectus
frontis decus invida carpet,
macies neque sicca lacertos
suco tenuabit adeso.

Qui iacta cadavera passim
miserans tegit aggere terrae,
opus exhibet ille benignum
Christo pius omnipotenti:

XV.

Hence loving hands their offering give,
  Nerved by this thought Christ's flock grows bold;
  Though cold obstruction now enfold
These bodies, they shall one day live.

XVI.

The semblance erst in death decayed
  In happier years shall be renewed;
  The frame with warmth be re-indued
In that new life no more to fade.

XVII.

The livid features overspread
  With sickly hues shall bloom afresh,
  Revivified the rosy flesh
Shall mantle by the life-blood fed.

XVIII.

Envious old age the radiant eye
  No more shall darken, nor again
  The sinews lean consumption drain;
Sickness shall pine, and Death shall die.

XIX.

Whoever swayed by Pity's bent
  O'er corpses strewn on the bare ground
  Upraises the sepulchral mound,
He pleases Christ th' Omnipotent.

Quia lex eadem monet omnes
gemitum dare sorte sub una,
cognataque funera nobis
aliena in morte dolere.

* * * *

Quid turba superstes inepta
clangens ululamina miscet,
cur tam bene condita iura
luctu dolor arguit amens?

Iam maesta quiesce querela,
lacrimas suspendite matres,
nullus sua pignora plangat,
mors haec reparatio vitae est.

Sic semina sicca virescunt
iam mortua iamque sepulta,
quae reddita caespite ab imo
veteres meditantur aristas.

Nunc suscipe terra fovendum,
gremioque hunc concipe molli:
hominis tibi membra sequestro
generosa et fragmina credo.

XX.

The common lot a common groan
  Demands,—by kinship all are knit
  Together. Sympathy is fit
For other's death that speaks our own.

* * * * *

XXI.

To us who linger here what cause
  For shrill lament or senseless wail?
  Shall frantic grief high Heaven assail,
Or man arraign th' eternal laws?

XXII.

Then let the sad complaint be dumb;
  O mothers, stay the falling tears;
  Weep not your children's too brief years;
Death but prepares for life to come.

XXIII.

So buried seeds repair our store,
  Reorient from the parchèd earth,
  And teeming with their promised birth
Blossom and burgeon as of yore.

XXIV.

Take, Mother Earth, to sleep in dust,
  Cherish in no unfruitful rest,
  Quicken to life in thy soft breast,
These noble relics I entrust.

Animae fuit haec domus olim
factoris ab ore creatae,
fervens habitavit in istis
sapientia principe Christo.

Tu depositum tege corpus,
non inmemor ille requiret
sua munera fictor et auctor
propriique aenigmata vultus.

Veniant modo tempora iusta,
cum spem Deus inpleat omnem:
reddas patefacta necesse est,
qualem tibi trado figuram.

Non si cariosa vetustas
dissolverit ossa favillis,
fueritque cinisculus arens
minimi mensura pugilli:

Nec si vaga flamina et aurae
vacuum per inane volantes
tulerint cum pulvere nervos,
hominem periisse licebit.

XXV.

Her mansion to a living soul
  Inspired by God, this mortal frame
  Once gave, and Wisdom's Christ-born flame
Did animate and guide the whole.

XXVI.

Take, Earth, consigned to thee this loan
  To be reclaimed from sheltering sod,
  Not unremembered by its God,
Who stamped His image on His own.

XXVII.

Once be the destined ages o'er
  When every hope is crowned by Heaven,
  The yawning tombs must then be riven,
The forms I give thee to restore.

XXVIII.

E'en though these bones by Time's slow rust
  To mouldering ashes should decay,
  And nought remain to crumbling clay
Beyond a handful of dry dust;

XXIX.

E'en though the roaring tempest-blast
  In sandy whirlwind through the sky
  Should bid his scattered sinews fly—
Nathless shall man immortal last.

Sed dum resolubile corpus
revocas, Deus, atque reformas,
quanam regione iubebis
animam requiescere puram?

* * * *

Sequimur tua dicta redemptor,
quibus atra morte triumphans
tua per vestigia mandas
socium crucis ire latronem.

Patet ecce fidelibus ampli
via lucida iam paradisi,
licet et nemus illud adire,
homini quod ademerat anguis.

Illic precor, optime ductor,
famulam tibi praecipe mentem
genitali in sede sacrari,
quam liquerat exul et errans.

Nos tecta fovebimus ossa
violis et fronde frequenti,
titulumque et frigida saxa
liquido spargemus odore.

XXX.

But whilst unto its primal whole
  This mortal Thou refashionest,
  Say in what region, Lord, shall rest
The unclogged essence of the soul?

* * * * *

XXXI.

Redeemer, we Thy word obey,
  Who dying mad'st black death Thy thrall,
  And didst Thy Cross's partner call
To follow Thee along the way.

XXXII.

See, to the faithful, bright and broad,
  The stairs of Paradise appear;
  And to those groves may man draw near,
Lost to him by the serpent's fraud.

XXXIII.

There in its natal home, true Guide,
  Teach Thou the mind to know Thy lore,
  And consecrate to Thee, no more
To wander exiled from Thy side.

XXXIV.

These bones we'll guard with honour due,
  With violets deck the hallowed mould,
  The graven name, the marble cold,
With leaves and perfumes let us strew.

XII. HYMNUS EPIPHANIAE.

QUICUNQUE Christum quaeritis,
oculos in altum tollite,
illic licebit visere
signum perennis gloriae.
Haec stella, quae solis rotam
vincit decore ac lumine,
venisse terris nuntiat
cum carne terrestri Deum.
Non illa servit noctibus
secuta lunam menstruam,
sed sola caelum possidens
cursum dierum temperat.
Arctoa quamvis sidera
in se retortis motibus
obire nolint, attamen
plerumque sub nimbis latent.
Hoc sidus aeternum manet,
haec stella nunquam mergitur,
nec nubis occursu abdita
obumbrat obductam facem.

XII. HYMN FOR THE EPIPHANY.

I.

LOOK up, who would the Christ discern,
Where yon bright Star—His emblem—glows,
That fairer far than suns doth burn;
"God veiled in flesh is here" it shows.

II.

Nor Moon nor Night has claimed it yet,
Alone in heaven it rules the days;
The Northern Bears may never set,
But stormclouds oft obscure their rays.

III.

This Star eternity doth share
No mist may interpose her screen;

Tristis cometa intercidat,
et si quod astrum Sirio
fervet vapore, iam Dei
sub luce destructum cadat.
En Persici ex orbis sinu,
sol unde sumit ianuam,
cernunt periti interpretes
regale vexillum Magi.
Quod ut refulsit, ceteri
cessere signorum globi,
nec pulcer est ausus suam
conferre formam Lucifer.
Quis iste tantus, inquiunt,
regnator astris inperans,
quem sic tremunt caelestia,
cui lux et aethra inserviunt.
Inlustre quiddam cernimus,
quod nesciat finem pati,
sublime, celsum, interminum,
antiquius caelo, et chao.
Hic ille rex est gentium
populique rex Iudaici,
promissus Abrahae patri
eiusque in aevum semini.

Disastrous comet—scorching glare
  Of Sirius—fade beneath its sheen.

IV.

The Seers from Persia's cradle of the dawn,
  Mark the King's banner floating in the sky;
Soon as it riseth all the rest are gone,
  E'en Phosphor durst not with that brilliance vie.

V.

What Sovereign this, to whom by right
  Sublime and boundless power is given;
Older than Chaos and than Light?
  Its vassals all the lamps of Heaven.

VI.

This Prince shall rule in seasons due
  O'er chosen and o'er alien race;
The Father of the faithful few
  Was taught his progeny to trace

Aequanda nam stellis sua
cognovit olim germina
primus sator credentium,
nati inmolator unici.
Iam flos subit Davidicus
radice Iesse editus,
sceptrique per virgam virens
rerum cacumen occupat.
Exin sequuntur perciti
fixis in altum vultibus,
qua stella sulcum traxerat
claramque signabat viam.
Sed verticem pueri supra
signum pependit inminens,
pronaque submissum face
caput sacratum prodidit.
Videre quod postquam Magi,
eoa promunt munera,
stratique votis offerunt
tus, myrrham et aurum regium.
Agnosce clara insignia
virtutis ac regni tui,
puer o, cui trinam Pater
praedestinavit indolem.
Regem Deumque adnuntiant
thesaurus et fragrans odor
turis Sabaei, ac myrrheus
pulvis sepulcrum praedocet.

* * * *

VII.

Countless as Heaven's star-pavèd floor:
  This humble shoot of Jesse's stem,
Shall empire claim from shore to shore,
  And wear the kingly diadem.

VIII.

Onward they follow with rapt gaze
  The trail of light athwart the skies,
Revealing with unclouded blaze
  Where flower of holiest childhood lies.

IX.

Before that cradle's lowly shrine
  Bending with reverential awe,
Asia's choice gifts, the symbols trine
  Of high prerogative they pour.

X.

Gold as the Sovereign's right they gave,
  Sabaean spices to their God,
And myrrh presaging through the grave
  The path of darkness to be trod.

* * * *

O sola magnarum urbium
maior Bethlem, cui contigit
ducem salutis caelitus
incorporatum gignere.

* * * *

Audit tyrannus anxius
adesse regem principem,
qui nomen Israel regat
teneatque David regiam.

Exclamat amens nuntio,
successor instat, pellimur ;
satelles i, ferrum rape,
perfunde cunas sanguine.

Mas omnis infans occidat,
scrutare nutricum sinus,
interque materna ubera
ensem cruentet pusio.

Suspecta per Bethlem mihi
puerperarum est omnium
fraus, ne qua furtim subtrahat
prolem virilis indolis.

Transfigit ergo carnifex
mucrone destricto furens
effusa nuper corpora,
animasque rimatur novas.

Locum minutis artubus
vix interemptor invenit,
quo plaga descendat patens,
iuguloque maior pugio est.

XI.

The stately cities of the earth
  Must yield, O Bethlehem, to thee,
For thence the Saviour drew His birth,
  And took for Heaven mortality.

* * * *

XII.

The tyrant heard a prince should spring
  In David's palace-halls to reign,
"Go crush," he cried, "the usurper king,
  Each breast with gore, each cradle stain."

XIII.

No subtle artifice may shield
  The babes of Bethlehem from their fate.
Each boy let nursing mother yield
  She hoped to rear to man's estate.

XIV.

The little limbs just warm with life,
  The throat where daggers find scant room,
Are done to death by murderous knife,
  Scarce disenthralled from the womb.

O barbarum spectaculum !
inlisa cervix cautibus
spargit cerebrum lacteum
oculosque per vulnus vomit :
Aut in profundum palpitans
mersatur infans gurgitem,
cui subter artis faucibus
singultat unda et halitus.
Salvete flores martyrum,
quos lucis ipso in limine
Christi insecutor sustulit,
ceu turbo nascentes rosas :
Vos prima Christi victima,
grex inmolatorum tener,
aram ante ipsam simplices
palma et coronis luditis.
Quid proficit tantum nefas,
quid crimen Herodem iuvat ?
Unus tot inter funera
inpune Christus tollitur.

XV.

O hellish spectacle! with blood
  And milky brains the rocks to dye,—
Unpitying plunge beneath the flood
  The gasping breath of infancy.

XVI.

Hail, Martyr-flow'rets, whose brief day,
  E'en on the threshold of the light,
Christ's persecutor chased away,
  Like rosebuds torn by tempest's flight.

XVII.

You, first-fruits offered to your Lord,
  Heedless of death as lambkins bound,
Before the altar and the sword
  With palms and chaplets gambol round.

XVIII.

What doth such wickedness avail?
  What guerdon wins such ruthless hate?
The murderer finds, when told the tale,
  The Christ alone inviolate.

Inter coaevi sanguinis
fluenta solus integer
ferrum, quod orbabat nurus,
partus fefellit virginis.
Sic stulta Pharaonis mali
edicta quondam fugerat
Christi figuram praeferens
Moyses, receptor civium.
Mens obstetricis sedulae
pie in tyrannum contumax,
ad spem potentis gloriae
furata servat parvulum :
Quem mox sacerdotem sibi
assumpsit orbis conditor,
per quem notatam saxeis
legem tabellis traderet.
Licetne Christum noscere
tanti per exemplum viri ?
dux ille caeso Aegyptio
absolvit Israel iugo.
At nos subactos iugiter
erroris inperio gravi,
dux noster hoste saucio
mortis tenebris liberat.

* * * *

XIX.

Alone, where streams of blood did flow
  From forms as tender, He was left
Unscathed by steel that plunged in woe
  Those mothers of their babes bereft.

XX.

So once the Infant Saviour's type,
  When parent might not rear her child,
Escaped, until the times were ripe
  To lead out Israel through the wild.

XXI.

Those pious frauds from death withdraw
  The future champion of their band,
Who on stone tablets graved the Law,
  Who smote his foe with hasty brand,

XXII.

And freed the bondsmen from their yoke;
  Our Captain in a nobler fight
The deadlier powers of evil broke,
  And out of darkness kindled light.

Hic nempe Iesus verior,
qui longa post dispendia
victor suis tribulibus
promissa solvit iugera.
Qui ter quaternas denique
refluentis amnis alveo
fundavit et fixit petras,
apostolorum stemmata.
Iure ergo se Iudae ducem
vidisse testantur Magi,
cum facta priscorum ducum
Christi figuram finxerint.

* * * *

Quin et propago degener
ritum secuta inconditum,
quaecunque dirum fervidis
Baal caminis coxerat,
fumosa avorum numina
saxum, metallum, stipitem,
rasum, dolatum, sectile,
in Christi honorem deserit.
Gaudete quidquid gentium est
Iudaea, Roma et Graecia,
Aegypte, Thrax, Persa, Scytha,
rex unus omnes possidet.
Laudate vestrum principem
omnes beati ac perditi,
vivi, inbecilli ac mortui :
iam nemo posthac mortuus.

XXIII.

More truly named a Saviour he
  Who to his warrior clansmen yields
By oft-retarded victory,
  Their hard-won prize, those promised fields.

XXIV.

Twelve stones in refluent Jordan's bed,
  Token of Christ's own Twelve he placed,
Nor vainly Magi Judah's head
  In old heroic legend traced.

* * * * *

XXV.

Moreover, Earth's degenerate brood
  Forsake their brutish heathenesse,
Their smoke-grimed gods of stone and wood,
  Or metal—and the Christ confess.

XXVI.

Egypt rejoice, and Palestine!
  Athens with Rome now blend your voice;
One king is yours, one rule benign:
  Thrace, Persia, Scythian hordes rejoice!

XXVII.

In solemn lays your Prince extol,
  The strong, the wealthy, and the poor,
The weak, the lost, the sorrowful,—
  All live through Him, to die no more.

APOTHEOSIS, v. 435-502.

EX quo mortalem praestrinxit spiritus alvum,
spiritus ille Dei, Deus et se corpore matris
induit, atque hominem de virginitate creavit :
Delphica dampnatis tacuerunt sortibus antra,
non tripodas cortina tegit, non spumat anhelus
fata Sibyllinis fanaticus edita libris.
Perdidit insanos mendax Dodona vapores,
mortua iam mutae lugent oracula Cumae,
nec responsa refert Libycis in Syrtibus Ammon :
ipsa suis Christum Capitolia Romula maerent
principibus lucere Deum destructaque templa
inperio cecidisse ducum : iam purpura supplex
sternitur Aeneadae rectoris ad atria Christi,
vexillumque crucis summus dominator adorat.

Principibus tamen e cunctis non defuit unus,
me puero, ut memini, ductor fortissimus armis,
conditor et legum, celeberrimus ore manuque,
consultor patriae, sed non consultor habendae
relligionis, amans tercentum milia divum.
Perfidus ille Deo, quamvis non perfidus Urbi,
Augustum caput ante pedes curvare Minervae
fictilis et soleas Iunonis lambere, plantis

THE EMPEROR JULIAN IS SACRIFICING TO HECATE, WHEN THE PRESENCE OF A CHRISTIAN FRUSTRATES THE CEREMONY.

SINCE God vouchsafed in mercy to assume
Our human nature in the Virgin's womb,
Silence prevails within the Delphian cave,
The tripod gapes, the Sibyls cease to rave;
Her steams have vanished from Dodona's grot,
Cumae is mute, and Ammon answers not;
Rome mourns her consuls owning Christ for God,
Her temples levelled at an emperor's nod,
Prostrate her purple in the house of prayer,
And Caesar bowed before the Cross in air.
  Yet one was left, her princes' ranks among,
As I remember well, when I was young;
A captain brave, an author wise of laws,
In speech, in action, worthy of applause;
Who loved his country well, but would not love
The worship of the One True God above;
Faithless to Heaven, though faithful to the State;
Prompt his imperial presence to abate
Before an earthenware Minerva's seat;
To kiss the sandals on a Juno's feet;
To fasten waxen tablets to the lap

Herculis advolvi, genua incerare Dianae:
quin et Apollineo frontem submittere gypso,
aut Pollucis equum suffire ardentibus extis.
Forte litans Hecaten placabat sanguine multo:
pontificum festis ferienda securibus illic
agmina vaccarum steterant vitulasque revincta
fronte coronatas umbrabat torta cupressus.
Iamque insertato reserabat viscera cultro
vittatus de more senex manibusque cruentis
tractabat trepidas letali frigore fibras,
postremosque animae pulsus in corde tepenti
callidus interpres numeris et fine notabat:
cum subito exclamat media inter sacra sacerdos
pallidus: "En quid ago? maius rex optime, maius
numen nescio quod nostris intervenit aris,
quam sufferre queant spumantia cymbia lacte,
caesarum sanguis pecudum, verbena, coronae.
Accitas video longe dispergier umbras:
territa Persephone vertit vestigia retro
extinctis facibus, tracto fugitiva flagello.
Nil agit arcanum murmur, nil Thessala prosunt
carmina, turbatos revocat nulla hostia manes.
Nonne vides, ut turibulis frigentibus ignis
marceat, ut canis pigrescat pruna favillis?
Ecce Palatinus pateram retinere minister
non valet: elisa destillant balsama dextra.
Flamen et ipse suas miratur vertice laurus
cedere, et incertum frustratur victima ferrum.

Of a Diana, and to vail his cap
Low to Apollo's plaster images;
To grovel at the shrine of Hercules;
Or to burn entrails, that the smoke might rise,
In Pollux' horse's honour, to the skies.
  To Hecate, once, he offered up the blood
Of many a victim; rank on rank they stood;
Heifers, their horns with cypress garlands decked,
And kine the sacrificer's axe expect;
He duly filleted inserts the knife
Deep in their bowels, and lets out the life;
Handles the nerves that quiver chill in death,
And counts the pulses of the parting breath;
Suddenly pausing in his work of skill,
Pale he exclaims, "What is it bars my will?
A power is present here, O best of kings,
I know not whence, to mar our offerings;
Greater than bowls of milk can entertain,
Verbena wreaths, or gore of cattle slain.
I see the shades I summoned scour away,
Lured by no savour backward to the day;
Her torch extinguished, and her scourge untied,
Persephone, affrighted, turns aside!
No mystic spell, no magic charms avail;
Incense grows cold, and glowing embers fail;
The goblet, see, eludes the attendant's clasp,
The spices trickle from his palsied grasp,
The laurel slips upon the Flamen's head,
And the steel spares to smite the victim dead.

Nescio quis certe subrepsit Christicolarum
hic iuvenum: genus hoc hominum tremit infula et omne
pulvinar divum: lotus procul absit, et unctus:
pulcra reformatis redeat Proserpina sacris."

Dixit et exanguis conlabitur, ac velut ipsum
cerneret exerto minitantem fulmine Christum,
ipse quoque exanimis posito diademate princeps
pallet et adstantes circumspicit, ecquis alumpnus
chrismatis inscripto signaret tempora ligno,
qui Zoroastreos turbasset fronte susurros.
Armiger e cuneo puerorum flavicomantum
purpurei custos lateris deprenditur unus,
nec negat et gemino gemmata hastilia ferro
proicit ac signum Christi se ferre fatetur.
Prosiluit pavidus deiecto antistite princeps,
marmoreum fugiens nullo comitante sacellum,
dum tremefacta cohors dominique oblita supinas
erigit ad caelum facies atque invocat Iesum.

Surely some Christian's presence I divine,
A menace to the chaplet and the shrine:
Let the baptized, the anointed, flee far hence!
So may fair Proserpine condone the offence."
  He said, and sank aghast upon the ground.
The Emperor himself, amazed, discrowned,
As he had seen Christ lightening from the sky,
Glared at the circle of the standers by,
Searching if any follower of the light
Had signed the Cross, and so disturbed the rite.
Lo, of the guard of youths with yellow hair
A single page-boy is detected there;
Who, not denying, flings upon the floor
The jewelled pair of javelin-spears he bore,
Owning Christ's symbol on his forehead traced.
The prince o'erthrew the pontiff in his haste;
Then burst, distracted, from the marble fane,
And fled, abandoned by his warrior train;
Trembling they hurry from their master's side,
Look up to Heaven, and call on Christ as Guide.

GEORGE YOUNG.

Peroratio Libri II. in Symmachum.

QUOD genus ut sceleris iam nesciat aurea Roma,
te precor, Ausonii dux augustissime regni.
Et tam triste sacrum iubeas, ut caetera, tolli.
Perspice, nonne vacat meriti locus iste paterni?
quem tibi supplendum Deus et genitoris amica
servavit pietas, solus ne praemia tantae
virtutis caperet: 'Partem tibi nate reservo'
dixit, et integrum decus intactumque reliquit.
Arripe dilatam tua, dux, in tempora famam,
quodque patri superest, successor laudis habeto.
Ille urbem vetuit taurorum sanguine tingi,
tu mortes miserorum hominum prohibeto litari.
Nullus in urbe cadat, cuius sit paena voluptas,
nec sua virginitas oblectet caedibus ora.
Iam solis contenta feris infamis arena
nulla cruentatis homicidia ludat in armis.
Sit devota Deo, sit tanto principe digna,
et virtute potens et criminis inscia Roma,
quemque ducem bellis sequitur, pietate sequatur.

PRUDENTIUS IMPLORES THE EMPEROR TO SUPPRESS THE GLADIATORIAL SHOWS.

THAT queenly Rome henceforth may never know
Such form of wickedness, this boon bestow,
Chief, o'er the Western realms who holdest sway,
Sweep with the rest this cursèd rite away!
See of thy father's merits where a place
Stands vacant; God and his benignant grace
For thee reserve it,—lest he claim alone
This prize of virtue. "Take it for thine own!
Treasured for thee, by thee it must be won."
This privilege intact he left his son.
Seize, Prince, this honour to your times delayed,
Guard what surviveth of that mighty shade,
Heir of his glories!—Rome if he forbade
With steaming gore of slaughtered bulls to dye,
Be thine to bid cease human butchery!
Let no poor wretches' tortures yield delight,
No Virgins gloat upon the brutal sight!
On dying men no more th' arena feed
Unpitying eyes, content with beasts to bleed.
May Rome, proved worthy of her chief, fulfil
Her course, now dedicate to Heaven's high will,
Mighty in prowess, free from guilt's alarms—
And follow him in mercy as in arms.

PERISTEPHANON.

III. IN HONOREM EULALIAE MARTYRIS.

GERMINE nobilis Eulalia,
mortis et indole nobilior,
Emeritam sacra virgo suam,
cuius ab ubere progenita est,
ossibus ornat, amore colit.

Proximus occiduo locus est,
qui tulit hoc decus egregium,
urbe potens, populis locuples,
sed mage sanguine martyrii
virgineoque potens titulo.

Curriculis tribus atque novem
tris hiemes quater attigerat,
cum crepitante pyra trepidos
terruit aspera carnifices
supplicium sibi dulce rata.

Iam dederat prius indicium,
tendere se Patris ad solium,
nec sua membra dicata toro:
ipsa crepundia repulerat,
ludere nescia pusiola.

THE MARTYRS' GARLAND.

III. ST. EULALIA.

I.

BORN of a noble race,
More by her death ennobled, Eulalie
Still by her dust on Merida sheds grace,
Still dowers it with her filial piety.

II.

A region in the West
There lies, in men and in its city's pride
Rich, in its Virgin-Martyr still more blest,
Than in all other braveries beside.

III.

How brief her span of years!
But thrice four winters had the maiden seen,
When welcoming the stake, she filled with fears
Death's pursuivants by stern undaunted mien.

IV.

Proof early had she given
Of high emprise, to reach the Father's throne,
No earthly bride, but dedicate to Heaven;
E'en childhood's toys and rattles were forgone.

Spernere sucina, flare rosas,
fulva monilia respuere,
ore severa, modesta gradu,
moribus et nimium teneris
canitiem meditata senum.

* * * *

Flamma crepans volat in faciem,
perque comas vegetata caput
occupat exuperatque apicem:
virgo citum cupiens obitum
appetit et bibit ore rogum.

Emicat inde columba repens,
martyris os nive candidior
visa relinquere et astra sequi:
spiritus hic erat Eulaliae
lacteolus, celer, innocuus.

Carpite purpureas violas
sanguineosque crocos metite:
non caret his genialis hiems,
laxat et arva tepens glacies,
floribus ut cumulet calathos.

V.

Roses were left disdained,
And necklace-amber : grave of aspect, staid,
And wrapt in deepest musings she attained
Ripe wisdom of old age, this gentle maid.

* * * * *

VI.

Hark how the crackling fires,
Driven against cheek and brow, with fiercer breath
Feed on her locks and tower in wreathèd spires !
She courts the flames, and drinks the longed-for death.

VII.

'Tis said you then might see
Dart sudden from her lips a snow-white dove,
The spirit pure of guileless Eulalie,
Winging its eager way to realms above.

VIII.

Ye boys and maidens, cull
Violet and crocus with its sanguine hues :
That genial clime shall heap your baskets full,
Where Spring to burst the soil doth earlier use.

Ista comantibus e foliis
munera virgo puerque date:
ast ego serta choro in medio
texta feram pede dactylico,
vilia, marcida, festa tamen.

Sic venerarier ossa libet,
ossibus altar et inpositum.
illa Dei sita sub pedibus
prospicit haec populosque suos
carmine propitiata fovet.

IX.

Shed on her flowers and leaves!
Take these my dactyls—take my humble gift—
A poor and withered wreath my music weaves,
E'en these may grace the Feast, and hearts uplift.

X.

So we these relics prize,
This altar-slab in reverence we hold.
Touched by my song, where at God's feet she lies,
She marks, and doth her own in love enfold.

V. PASSIO SANCTI VINCENTII MARTYRIS.

NAM carceralis caecitas
splendore lucis fulgurat,
duplexque morsus stipitis
ruptis cavernis dissilit.

Agnoscit hic Vincentius
adesse, quod speraverat,
tanti laboris praemium,
Christum datorem luminis.

Cernit deinde, fragmina
iam testularum mollibus
vestire semet floribus
redolente nectar carcere.

Quin et frequentes angeli
stant ac loquuntur cominus :
quorum unus ore augustior
conpellat his dictis virum :

V. VINCENTIUS IN THE TORTURE-CHAMBER.

I.

NOW dazzling gleams, O wonder!
Through the dark chamber wave:
Now burst the stocks asunder,
Yawns wide the dungeon-cave.

II.

At once Vincentius haileth
The prize of hard-won fight;
Bright Hope o'er gloom prevaileth,
'Tis Christ who gives the light.

III.

Sweet flow'rets are enwreathing
Those jagged shards and stones;
Strange nectar scents are breathing
Around that house of groans.

IV.

Angels their voices blended
Close to the dying man,
And one in form more splendid
Than all the rest, began.

"Exurge, martyr inclite,
exurge securus tui,
exurge et almis coetibus
noster sodalis addere.

"Decursa iam satis tibi
paenae minacis munia,
pulcroque mortis exitu
omnis peracta est passio.

"O miles invictissime,
fortissimorum fortior,
iam te ipsa saeva et aspera
tormenta victorem tremunt.

"Spectator haec Christus deus
conpensat aevo intermino,
propriaeque conlegam crucis
larga coronat dextera.

"Pone hoc caducum vasculum
conpage textum terrea,
quod dissipatum solvitur,
et liber in caelum veni."

V.

"Arise, thou glorious Martyr,
All anxious care dismiss,
In Heaven is sealed thy charter,
Come range with us in bliss.

VI.

"Thy race is run, and vanished
The trial pangs accurst;
By death triumphant banished,
Torture has done her worst.

VII.

"O warrior staunch and peerless,
O bravest of the brave,
The palm to thee, the fearless,
Aghast those torments gave.

VIII.

"O'er fellow-sufferer bending
The Christ, whose love o'erflows,
With crown of life unending
Indemnifies his woes.

IX.

"Come, disenthrallèd spirit,
Leave here this fragile shell,
Come heavenward and inherit
Fit home wherein to dwell."

VI. IN HONOREM BEATISSIMORUM MARTYRUM FRUCTUOSI EPISCOPI TARRACONENSIS ET AUGURII ET EULOGII DIACONORUM.

FELIX Tarraco, Fructuose, vestris
attollit caput ignibus coruscum,
levitis geminis procul relucens.

Hispanos Deus adspicit benignus,
arcem quandoquidem potens Hiberam
trino martyre Trinitas coronat.

Ardens Augurius capessit aethram,
nec non Eulogius simul supernum
Christi lucidus ad sedile tendit.

Dux et praevius et magister illis
ad tantum decus ex episcopali
clarus nomine Fructuosus ibat:

accitus quia praesidis repente
iussu venerat ad forum sacerdos
levitis comitantibus duobus.

Inde ad carceream viros catenam
pastus sanguine carnifex trahebat:
gaudet currere Fructuosus ultro,

VI. ST. FRUCTUOSUS AND HIS COMPANIONS.

LO! her head blest Tarragona reareth
Bright far off with blaze of holy martyrs,—
You and your two deacons, Fructuosus.

God with love looks on the Spanish nation,
Since th' Eternal Trinity encircles
This our citadel with triple honours.

Thence Augurius mounts to highest heaven,
With him is Eulogius ascending,
Up to Christ's own Presence borne in glory.

To that majesty of Saints triumphant
Their true Guide and Captain and Instructor,
Bishop once, now Saint, rose Fructuosus.

Cited suddenly before the Prefect,
He undaunted ventured to the Forum
With two faithful ministers beside him.

Thence their torturer with bloodshed sated
Hales to chain and dungeon those three heroes:
Fructuosus gladly goes the foremost.

ac, ne quis socios timor feriret,
praeceptor vehemens eundo firmat
incenditque fidem calore Christi.

"Mecum state, viri, vocat cruentus
ad paenam coluber Dei ministros:
nec mors terreat, est parata palma.

"Carcer Christicolis gradus coronae est,
carcer provehit ad superna caeli,
carcer conciliat Deum beatis."

His dictis adeunt specum reorum,
exercent ibi mysticum lavacrum
et purgamen aquae stupent tenebrae.

Sex hic continuis latent diebus,
tandem stant trucis ad tribunal hostis,
fratres tergeminos tremunt catastae.

* * * * *

Quosdam de populo videt sacerdos
libandum sibi poculum offerentes:
"ieiunamus" ait, "recuso potum.

"Nondum nona diem resignat hora,
nunquam conviolabo ius dicatum,
nec mors ipsa meum sacrum resolvet.

"Sic Christus sitiens crucis sub hora
oblatum sibi poculum recusans
nec libare volens sitim peregit."

Then lest fear should paralyze his comrades,
As he walks to death, their Teacher in them
Kindles faith, with Christ-inspired fervour.

"Stand by me and play the man! to torture
Satan that old serpent calls God's servants.
Let not Death appal you—palms await you!

"Chains for Christians mark the way to glory:
Chains upbear them to the heavenly summits:
Chains are God's atonement with His blest ones."

Thus he spake. They reach the cell, whose captives
Pass beneath the mystic bath, while darkness
At those cleansing waters shrinks astounded.

There three days they lie from sunlight hidden,
Stand at last before the fierce tribunal:
E'en the rack doth tremble at those brethren.

* * * * *

He, while noting some among the people
Proffering him a cup to quaff, refuses.
"I am fasting, 'tis no time for drinking.

"Not yet gives the ninth hour its indulgence,
Never will I break the rule ordained me.
No, not death itself my vow shall cancel.

"Christ thus in His hour of crucifixion
When the wine-cup mixed with myrrh was offered,
Would not slake His thirst therein, on tasting."

eantime they have entered the Arena
eking with the blood of beasts, where Frenzy
rongs to see those spectacles inhuman.

* * * * *

ny in kind office, each with other
ing, beg his sandals to unfasten.
ostrate one was eager to unloose them.

ly Fructuosus will not let him
op so low. "Let be! and leave your Bishop,
st such service my decease embitter.

Look! my feet will I release unaided,
at with steps unfettered and untrammelled,
may swiftly pass into the furnace.

Why should tears adown your faces trickle?
y entreat me to be mindful of you?
ill pray to Christ, and plead for all men."

cely had he spoken thus when stooping
undoes the latchet of his sandals,
lid Moses to the Bush approaching.

to desecrate those fiery precincts
raw nearer God he deems unlawful,
he plant his feet without defilement.

him standing barefoot now! the Spirit
nding out of Heaven, with words inspires him,
rds that strike all hearers with amazement.

Intrant interea locum rotunda
conclusum cavea, madens ferarum
multo sanguine quem furor frequentat.

* * * * *

Certant officiis pii sodales,
plantis calceamenta dissolutis
pronus detrahere studebat unus:

sed sanctus vetat ora Fructuosus
inclinata premi: "Facessite" inquit
"ne nostram gravet obsequella mortem.

"Atquin ipse meos pedes resolvam,
ne vestigia praepedita vinclis
tardis gressibus inruant in ignem.

"Cur lamenta rigant genas madentes,
cur vestri memor ut fiam, rogatis?
cunctis pro populis rogabo Christum."

Vix haec ediderat, relaxat ipse
indumenta pedum, velut Moyses
quondam fecerat ad rubum propinquans.

Non calcare sacram cremationem
aut adstare Deo prius licebat,
quam vestigia pura figerentur.

Stabat calce mera: resultat ecce
caelo spiritus et serit loquelam,
quae cunctos tremefecit audientes:

Meantime they have entered the Arena
Reeking with the blood of beasts, where Frenzy
Throngs to see those spectacles inhuman.

* * * * *

Many in kind office, each with other
Vying, beg his sandals to unfasten.
Prostrate one was eager to unloose them.

Holy Fructuosus will not let him
Stoop so low. "Let be! and leave your Bishop,
Lest such service my decease embitter.

"Look! my feet will I release unaided,
That with steps unfettered and untrammelled,
I may swiftly pass into the furnace.

"Why should tears adown your faces trickle?
Why entreat me to be mindful of you?
I will pray to Christ, and plead for all men."

Scarcely had he spoken thus when stooping
He undoes the latchet of his sandals,
As did Moses to the Bush approaching.

For to desecrate those fiery precincts
Or draw nearer God he deems unlawful,
Till he plant his feet without defilement.

See him standing barefoot now! the Spirit
Sounding out of Heaven, with words inspires him,
Words that strike all hearers with amazement.

"Non est, credite, paena, quam videtis,
quae puncto tenui citata transit:
nec vitam rapit illa, sed reformat.

"Felices animae, quibus per ignem
celsa scandere contigit tonantis,
quas olim fugiet perennis ignis."

* * * *

Vidit praesidis ex domo satelles
caelum martyribus patere apertum,
insignesque viros per astra ferri.

Quin et filiolae monens herili
ostendit sceleris notam paterni,
caelo vivere, quos forum peremit.

Haec tum virginitas palam videre
per sudum meruit, parente caeco,
ut crimen domini domus timeret.

Tum de corporibus sacris favillae
et perfusa mero leguntur ossa,
quae raptim sibi quisque vindicabat.

* * * *

Exultare tribus libet patronis,
quorum praesidio fovemur omnes
terrarum populi Pyrenearum.

"'Tis not punishment you see, believe me;
Quickly passeth it in one brief moment:
Life it does not take but recreates it.

"Happy souls! whose lot it is through death-flames
To ascend, and scale celestial places,
Who shall scare the burnings everlasting."

* * * * *

From the Prefect's palace his attendant
Saw Heaven's portal open to the martyrs,
And those heroes soaring up triumphant.

Straight he showed his master's little daughter
What made manifest his guilt;—in Heaven
Live the men who in the Forum perished.

Virgin sight could penetrate that clearness
To her father dark: that so the household
For its lord's iniquity might tremble.

Then collected are those hallowed ashes
And the bones, bedrenched with wine commingled:
Each in haste some relic of them claiming.

* * * * *

O what pride have we in our three patrons,
We by sainted guardianship protected,
We that dwell 'neath Pyrenean mountains!

Olim tempus erit ruente mundo,
cum te, Tarraco, Fructuosus acri
solvet supplicio tegens ab igni.

Fors dignabitur et meis medelam
tormentis dare prosperante Christo,
dulces hendecasillabos revolvens.

Time shall be, the universe shall crumble;
Thee then, Tarragona, Fructuosus
Shall redeem from flame, and shield from judgment.

Yea, and this my verse perchance recalling
By Christ's gracious favour he may succour
Me—even me—upon my bed of torment.

VII. HYMNUS IN HONOREM QUIRINI BEATISSIMI MARTYRIS EPISCOPI ECCLESIAE SISCIANAE.

INSIGNEM meriti virum
Quirinum, placitum Deo,
urbis moenia Sisciae
concessum sibi martyrem
conplexu patrio fovent.

Hic sub Galerio duce,
qui tunc Illyricos sinus
urgebat ditionibus,
fertur catholicam fidem
inlustrasse per exitum.

Non illum gladii rigor,
non incendia, non ferae
crudeli interitu necant,
sed lymphis fluvialibus
gurges, dum rapit, abluit.

Nil refert vitreo aequore,
an de flumine sanguinis
tingat passio martyrem :
aeque gloria provenit
fluctu quolibet vivida.

VII. ST. QUIRINUS (A PARAPHRASE).

WITHIN the walls of Sissek,
As in a sire's embrace,
God willed His faithful martyr
Should witness to His grace.
So when the stern Galerius
Oppressed th' Illyrian sea,
Quirinus there, with sword of prayer,
Won truest victory.

Not by the steel relentless;
Not by the fire's fierce breath;
Not by the paw and tooth of beast,
Won he the meed of death.
No matter if by water;
No matter if by blood;
Death with an equal glory
Appears in either flood.
So in the river's bosom,
Washed by the tender wave
That laid him down, he gained the crown
That marks the martyr's grave.

Summo pontis ab ardui
sanctae plebis episcopus
in praeceps fluvio datur,
suspensum laqueo gerens
ingentis lapidem molae.

Deiectum placidissimo
amnis vertice suscipit,
nec mergi patitur sibi
miris vasta natatibus
saxi pondera sustinens.

* * * *

Sensit martyr episcopus
iam partam sibi praeripi
palmam mortis et exitus
ascensumque negarier
aeterni ad solium Patris.

"Iesu cunctipotens," ait
haudquaquam tibi gloria
haec est insolita aut nova,
calcare fremitum maris,
prona et flumina sistere.

"Scimus discipulum Petrum,
cum vestigia tingeret
mortali trepidus pede,
dextrae subsidio tuae
subiecisse salum solo.

* * * *

They bear him where the Savus
  Beneath the bridge runs deep;
They tear him from his people—
  The shepherd from his sheep.
About his neck they fasten,
  That he may surely drown,
O, cruel fate, a millstone great,
  To drag him swiftly down.

The whirlpool spreads its circles,
  And bears him on its breast:
He and the mighty millstone
  Lie there in quiet rest.
But now the martyr bishop,
  Who waits the victor's palm,
Feels even death denied him
  In this most holy calm:
Death and the sure ascension,
  That wellnigh seemed his own;
The opening skies to wistful eyes;
  Th' Eternal Father's throne.

"O, Jesus, Lord, all-powerful,"
  He cries, "not new to Thee
This triumph o'er the waters,
  For Thou canst quell the sea:
Thine own apostle Peter,
  Whom Thy right hand did keep,
Unyielding found, as solid ground,
  The pathway of the deep.

"Quid possis, probat amnicus,
qui vectat silicem, liquor.
Hoc iam, quod superest, cedo,
quo nil est pretiosius,
pro te, Christe deus, mori."

Orantem simul halitus
et vox deserit et calor,
scandit spiritus ardua:
fit pondus grave saxeum,
corpus suscipiunt aquae.

This stream Thy power proclaimeth,
  In bearing up a stone;
Grant me this boon, O Christ my God,
  To die for Thee alone!"
He praying thus is answered,
  And voice and vital flame,
Leaving the mortal body,
  Ascend to whence they came:
The stone again is heavy;
  The water's tender breast
Yields to his prayer and lays him there,
  In sweet and perfect rest.

R. F. TOWNDROW.

X. PASSIO ROMANI MARTYRIS.

ERVENTUM ad ipsum caedis inplendae locum:
natum gerebat mater amplexu et sinu,
ut primitivum crederes fetum geri
Deo offerendum, sancti Abelis ferculo,
lectum ex ovili puriorem ceteris.

Puerum poposcit carnifex, mater dedit,
nec inmorata est fletibus, tantum osculum
inpressit unum: "Vale," ait, "dulcissime,
et cum beatus regna Christi intraveris,
memento matris, iam patrone ex filio."

Dixit: deinde dum ferit cerviculam
percussor ense, docta mulier psallere
hymnum canebat carminis Davidici:
"Pretiosa sancti mors sub adspectu Dei
tuus ille servus, prolis ancillae tuae."

X. FROM THE MARTYRDOM OF ROMANUS.

BY this they reached the deathful place,
The mother bears in fond embrace
Her darling child caressed:
So Abel for his offering
The firstling of the flock did bring,
Whiter than all the rest.

The headsman claimed, the parent gave,
Nor stayed for tears that could not save,
But printed one last kiss.
"Farewell! When thou thy crown hast won,
My advocate, no more my son,
Remember me in bliss."

She spake, and meekly to the cruel knife
Resigned his life,
And while that tender neck is cleft in twain,
E'en then was fain
From David's psalm, as she would oft rehearse,
To chant a verse:
"Right dear to God and precious in His eyes
His saint who dies;
He is Thy servant and Thy handmaid's son.
Thy will be done!"

Talia retexens explicabat pallium
manusque tendebat sub ictu et sanguine,
venarum ut undam profluam manantium
et palpitantis oris exciperet globum:
excepit et caro adplicavit pectori.

At parte campi ex altera inmanem pyram
texebat ustor fumidus pinu arida,
sarmenta mixtim subdita et feni struem
spargens liquato rore ferventis picis,
quo flamma pastu cresceret ferocius.

Et iam retortis brachiis furca eminus
Romanus actus ingerebatur rogo:
"Scio" inquit ille "non futurum, ut concremer,
nec passionis hoc genus datum est mihi;
et restat, ingens quod fiat miraculum."

Haec eius orsa sequitur inmensus fragor
nubis ruentis, nimbus undatim nigro
praeceps aquarum flumine ignes obruit.
Alunt olivo semiconbustas faces,
sed vincit imber iam madentem fomitem.

This stave she chaunted and unbound
Her robe beneath the ghastly wound,
    And while from streaming veins
She strives to catch the life-blood shed,
The circle of his quivering head
    Fast to her bosom strains.

Elsewhere upon the plain the while
One wrapt in smoke prepared a pile
    With twigs and pinewood dry,
Where mingled hay and oozing store
Of pitch was feeding more and more
    The blaze that mounts the sky.

And now with arms bound back and high
Uplifted on the pyre to die,
    Romanus thus exclaims:
"*Such* martyr's prize shall ne'er be mine;
I wait from Heaven some mighty sign;
    Not mine the doom of flame."

Scarce had he speech essayed, 'mid crash
Of blinding storm dark rainclouds lash
    The unavailing fires;
The half-burnt brands new-steep'd in oil
Fierce torrents quench, in vain their toil,
    The smouldering heap expires.

XII. PASSIO PETRI ET PAULI APOSTOLORUM.

PLUS solito coeunt ad gaudia: dic amice, quid sit;
Romam per omnem cursitant ovantque:
festus apostolici nobis redit hic dies triumphi,
Pauli atque Petri nobilis cruore.

Unus utrumque dies, pleno tamen innovatus anno,
vidit superba morte laureatum.
Scit Tiberina palus, quae flumine lambitur propinquo,
binis dicatum caespitem tropaeis;

et crucis et gladii testis, quibus inrigans easdem
bis fluxit imber sanguinis per herbas.
Prima Petrum rapuit sententia legibus Neronis,
pendere iussum praeminente ligno.

XII. THE MARTYRDOM OF ST. PETER AND ST. PAUL.

I.

SAY, friend, what means this stir to-day? What summons gathers all
These happy troops along the streets of Rome?
The feast ennobled by the blood of Peter and of Paul
Calls forth the worshippers to leave their home.

II.

The self-same day with interval of one revolving year
Beheld the pair by death triumphant crowned.
Full well doth Father Tiber know, gliding those marshes near,
Hallowed with trophies twain that turfy ground.

III.

Both Cross and Sword he witnessed, twice the ghastly shower saw fall,
The self-same herb bedewed with martyr's blood.
A victim first fell Peter, in Nero's judgment-hall
Condemned to hang upon the towering wood.

Ille tamen veritus celsae decus aemulando mortis
ambire tanti gloriam magistri
exigit, ut pedibus mersum caput inprimant supinis,
quo spectet imum stipitem cerebro.

Figitur ergo manus subter, sola versus in cacumen:
hoc mente maior, quo minor figura.
Noverat ex humili caelum citius solere adiri,
deiecit ora spiritum daturus.

Ut teres orbis iter flexi rota percucurrit anni
diemque eumdem sol reduxit ortus,
evomit in iugulum Pauli Nero fervidum furorem,
iubet feriri gentium magistrum.

Ipse prius sibimet finem cito dixerat futurum:
"Ad Christum eundum est, iam resolvor" inquit.
Nec mora: protrahitur, paenae datur, inmolatur ense:
non hora vatem, non dies fefellit.

IV.

But he, in fear to emulate his Master, cannot brook
To court the doom that our salvation earned:
And he claimeth from his murderer one boon, that he may look
On the Tree's nether limb with head down-turned.

V.

So then his hands transfixed below, the top his feet upbore:
Greater in spirit as more vile in guise,
Remembering "Who abaseth self exalted shall he soar,"
To give his soul to heaven, he bowed his eyes.

VI.

Soon as the circling seasons brought the swift recurring date,
And Orient Sun reushered in the day,
The tyrant spat on holy Paul the venom of his hate,
Christ's world-worn Teacher resolute to slay.

VII.

He had seen the goal—had written "I am ready to depart
And be with Christ," with heaven-inspired pen.
The headsman does his office. Beats no more that noble heart;
Nor day nor hour had failed his prescient ken.

Dividit ossa duum Thybris sacer ex utraque ripa,
inter sacrata dum fluit sepulcra.
Dextra Petrum regio tectis tenet aureis receptum
canens oliva murmurans fluento :

namque supercilio saxi liquor ortus excitavit
fontem perennem chrismatis feracem.
Nunc pretiosa ruit per marmora lubricatque clivum
donec virenti fluctuet colymbo.

Interior tumuli pars est, ubi lapsibus sonoris
stagnum nivali volvitur profundo.
Omnicolor vitreas pictura superne tingit undas,
musci relucent et virescit aurum.

Cyaneusque latex umbram trahit inminentis ostri :
credas moveri fluctibus lacunar.

VIII.

On either bank, nigh each to each, their ashes now repose,
Where winds the stream between two hallowed graves;
The gilded shrine that on the right doth Peter's bones enclose
'Neath sough of olives sacred Tiber laves.

IX.

Trickling adown the slope from brow of overhanging hill,
There oozes a perennial source of oil.
That fountain flows through fabric now of costly marble, till
In gleaming bath its circling eddies boil.

X.

Below with hollow undertone the rushing streams descend
From sparkling basin, white as drifted snow;
Art's many-coloured hues above with amber wavelets blend
Resplendent moss and gold's green-tinted glow.

XI.

Lo! where with mantling purple overshadowed lies the pool,
The fretted roof reflected seems to swim.

Pastor oves alit ipse illic gelidi rigore fontis,
  videt sitire quas fluenta Christi.

Parte alia titulum Pauli via servat Ostiensis,
  qua stringit amnis caespitem sinistrum.
Regia pompa loci est, princeps bonus has sacravit arces
  lusitque magnis ambitum talentis.

Bracteolas trabibus sublevit, ut omnis aurulenta
  lux esset intus, ceu iubar sub ortu.
Subdidit et Parias fulvis laquearibus columpnas,
  distinguit illic quas quaternus ordo:
tum camuros hyalo insigni varie cucurrit arcus,
  sic prata vernis floribus renident.

Ecce duas fidei summo Patre conferente dotes,
  urbi colendas quas dedit togatae.
Adspice, per bifidas plebs Romula funditur plateas,
  lux in duobus fervet una festis.
Nos ad utrumque tamen gressu properemus incitato,
  et his et illis perfruamur hymnis.

Christ the true Shepherd there portrayed, to waters clear and cool,
Is leading on His flock that thirst for Him.

XII.

By Tiber's current, where the turf on the left bank is grazed,
And Ostia's road guardeth the hallowed ground,
Our prince's favour there to Paul a stately fane upraised,
And pranked with golden plates the circuit round.

XIII.

With branching foil of metal blaze on high the burnished beams,
The aisles are ruddy as the morning ray;
Of pillars white 'neath gilded vault a fourfold order gleams,
And arches dyed as green as leas in May.

XIV.

The Father gave these pledges to the nation of the gown:
To be revered for aye twin temples spring;
Two roads lead forth Rome's worshippers, two feasts one light doth crown,
To each we hasten, and at each we sing.

ibimus ulterius, qua fert via pontis Hadriani,
laevam deinde fluminis petemus.
Transtiberina prius solvit sacra pervigil sacerdos,
mox huc recurrit duplicatque vota.
Haec didicisse sat est Romae tibi: tu domum reversus,
diem bifestum sic colas memento.

XV.

Where Tiber's spanned by Hadrian's bridge, we reach
the stream's left side:
From vigil and from ritual the priest
Thither hies back to offerings fresh. Thus Rome
keeps holy tide:
Now homeward wend and celebrate each feast.

XIII. PASSIO BEATI CYPRIANI MARTYRIS.

UNICA terra tulit, quo splendeat omne, quidquid usquam est :
inde domo Cyprianum, sed decus orbis et magistrum.
est proprius patriae martyr, sed amore et ore noster :
incubat in Libya sanguis, sed ubique lingua pollet,
sola superstes agit de corpore, sola obire nescit.
Dum genus esse hominum Christus sinet et vigere mundum,
dum liber ullus erit, dum scrinia sacra litterarum,
te leget omnis amans Christum, tua, Cypriane, discet.
Spiritus ille Dei, qui fluxerat auctor in prophetas,
fontibus eloquii te caelitus actus inrigavit.
O nive candidius linguae genus, o novum saporem,
ut liquor ambrosius cor mitigat, inbuit palatum,
sedem animae penetrat, mentem fovet et pererrat artus :
sic Deus interius sentitur et inditur medullis.

XIII. ST. CYPRIAN'S MARTYRDOM.

CYPRIAN was born in Afric's land, to light all lands beside :
Of Punic lineage; but the whole world's ornament and guide.
His country claims his martyrdom ; his loving words are ours ;
His life-blood sank in Libya's sands; but his discourse hath powers
To pass all shores unaided, to survive, and conquer death.
So long as Christ vouchsafes to men to draw this earthly breath,
So long as any volume, any sacred script shall be,
Thee, Cyprian, all who love their Lord shall read, and learn of thee.
The Spirit of God, the same that taught the prophets how to teach,
Came down from Heaven to water thee with springs of living speech.
O savour strange! O lucency of language passing snow!
How are our wills attempered by thy celestial flow !
How dost thou kindle all our frame, transpierce us to the heart,
Making us feel God present in our most inward part !

Unde bonum subitum terris dederis, Pater, revela.
Deerat apostolicis scriptis opulentus executor:
eligitur locuples facundia, quae doceret orbem,
quaeque voluminibus Pauli famulata disputaret,
quo mage cruda hominum praecordia perpolita nossent
sive timoris opus seu mystica vel profunda Christi.
Unus erat iuvenum doctissimus artibus sinistris,
fraude pudicitiam perfringere, nil sacrum putare:
saepe etiam magicum cantamen inire per sepulcra,
quo geniale tori ius solveret aestuante nupta.
Luxuriae rabiem tantae cohibet repente Christus,
discutit et tenebras de pectore pellit et furorem:
inplet amore sui, dat credere, dat pudere facti.
Iamque figura alia est, quam quae fuit, oris et nitoris:
exuitur tenui vultus cute, transit in severam:
deflua caesaries conpescitur ad breves capillos.
Ipse modesta loqui, spem quaerere, regulam tenere,
vivere iustitiam Christi, penetrare dogma nostrum.

Father, declare whence this Thy gift, and why Thou gavest it.
There needed an interpreter of apostolic writ;
A voice of eloquence was raised, a voice to instruct mankind,
A handmaid to the scrolls of Paul—such that the untaught mind
Might the more fully apprehend, through training that sufficed,
The fear of God—the mysteries and the deep things of Christ.
A youth there was well practised in the works of the unjust,
In witchcrafts and adulteries, in blasphemy and lust;
The frenzy of his wantonness Christ all at once repressed,
Scattered the darkness, and expelled the fury from his breast;
Filled it with love of His own self, taught him the one true creed,
And gave him grace to be ashamed of each unworthy deed.
Now is he changed, in face, in garb; his cheeks, so smooth and fair,
Put sadness on, and shortened are the love-locks of his hair;
Christ's doctrine and His righteousness are now his only scope;
His talk is chaste, his walk correct; he seeks the Christian's hope.

His igitur meritis dignissimus usque episcopale
provehitur solium doctor, capit et sedile summum.
Valerianus opum princeps erat atque Gallienus,
constituere simul paenam capitis Deum fatenti.
Milia terrigenum spurcissima iusserant sacrari :
contra animos populi doctor Cyprianus incitabat,
ne quis ab egregiae virtutis honore discreparet,
neu fidei pretium quis sumere degener timeret :
esse levem cruciatum, si modo conferas futura,
quae Deus ipse viris intermina fortibus spopondit :
merce doloris emi spem luminis et diem perennem,
omne malum volucri cum tempore transvolare cursim.
Nil grave, quod peragi finis facit et quiete donat,
se fore principium pulcrae necis, et ducem cruoris,
seque caput gladio submittere, sanguinem dicare :
qui sociare animam Christo velit, ut comes sequatur.
His ubi corda virum Christo calefacta praeparavit,
ducitur ante alios proconsule perfurente vinctus.
Antra latent Tyriae Carthaginis altius reposta,
conscia tartareae caliginis, abdicata soli :

Thus by desert found worthiest, he goes from strength
to strength,
Becomes a teacher, and assumes the bishop's chair
at length.
Gallienus and Valerian were seated on the throne ;
They made a law, all those should die who ventured
God to own.
Many an unclean sacrifice was ordered ; Cyprian
sought
To animate the people, that none should fail in
aught,
Or falter from his high reward : "Short is the pang,"
said he,
"Unending is the recompense which God declares
shall be,
Glory and everlasting day—no ills beyond the grave—
Brief anguish is not grievous, when a rest awaits the
brave."
Himself will be the foremost to dare the mortal pain ;
He who would see Christ face to face may follow in his
train.
Thus having roused their zeal for Christ with words of
heavenly fire,
He first of all is seized and bound by the proconsul's
ire.
There is a vault at Carthage deep hidden from the
day,

clausus in his specubus sanctus Cyprianus et catena
nexus utramque manum nomen Patris invocat supremi:
"Omnipotens genitor Christi Deus et creator orbis,
Christe parens hominis, quem diligis et vetas perire:
ille ego, vipereis quem tu bonus oblitum venenis,
criminibus variis tinctum miseratus abluisti,
iamque tuum fieri mandas, fio Cyprianus alter,
et novus ex veteri, nec iam reus aut nocens, ut ante.
Si luteum facili charismate pectus expiasti,
vise libens tenebris ergastula caeca dissipatis:
eripe corporeo de carcere vinculisque mundi
hanc animam: liceat fuso tibi sanguine inmolari,
ne qua ferum reprimat clementia iudicem, tyranni
neu sciat invidia mitescere, gloriam negare.
Da quoque, ne quis iners sit de grege, quem tuum regebam,
ne cadat inpatiens paenae titubetve quis tuorum,
incolumem ut numerum reddam tibi debitumque solvam."

Where Cyprian, darkling and in chains, did to the Father pray:
" Almighty God, the Father of Jesus Christ our Lord,
Maker of all things—and Thou, Christ, who by Thy potent word
Didst form man, whom Thou lovest, and wouldest not should die,
I, who was once beslavered with the serpent's poison—I,
Whom Thou didst pity and assoil from frailties of man's flesh
And bid to be Thy servant—I, Cyprian, born afresh,
Put on the new, put off the old; Thou didst my guilt efface.
If Thou couldst purge the sinful breast by Thy effectual grace,
Visit the darkness of this prison; undo the body's chain;
Release my soul, and let me as a sacrifice be slain.
Suffer not that compassion should appease the judge's frown,
Or that the tyrant's rage should cease, and rob me of my crown.
Grant, too, that of thy flock I ruled no one may slothful be;
That none for any pains of death stumble or fall from Thee;
So I may render back full tale those whom Thou gavest me."

Vocibus his Dominum permoverat: influebat inde
spiritus in populum Carthaginis, auctor acrioris
ingenii, stimulis ut pectora subditis calerent
ad decus egregium discrimine sanguinis petendum,
non trepidare docens, nec cedere, nec dolore vinci,
laudis amore rapi, Christum sapere et fidem tueri.
Fama refert, foveam campi in medio patere iussam,
calce vaporifera summos prope margines refertam:
saxa recocta vomunt ignem niveusque pulvis ardet,
urere tacta potens et mortifer ex odore flatus.
Adpositam memorant aram fovea stetisse summa
lege sub hac, salis aut micam iecur aut suis litarent
Christicolae, aut mediae sponte inruerent in ima fossae.
Prosiluere alacres cursu rapido simul trecenti;
gurgite pulvereo mersos liquor aridus voravit,
praecipitemque globum fundo tenus inplicavit imo.
Corpora candor habet, candor vehit ad superna mentes,
candida Massa dehinc dici meruit per omne seclum.

His prayer was heard. On Carthage the Spirit straightway came,
Wakening a keener courage, kindling an inner flame,
A pressing forward towards the mark, for their high calling's prize,
A rapture of desire to win the glories of the skies;
Bidding them neither flinch nor quail, nor be by pain subdued:
"Be wise in Christ, hold fast the faith, resisting unto blood."
The tale is told, that in the ground command was given to sink
A hollow, filled with seething marl well nigh unto the brink;
Round it the baked stones vomit fire; snow-white the lime-dust gleams;
Scorching the touch, and deathful the odour of the steams.
Hard by they rear their altar. Each Christian is to bring
A grain of salt, or entrails for a burnt-offering:
Else let him leap into that pit! A host at once rush on;
The dusty deep devours them at once, and they are gone;
White are their corpses in the clay, white are their souls on high,
And Massa earns her name of "white" for evermore thereby.

Laetior interea iam Thascius ob diem suorum
sistitur indomiti proconsulis eminus furori.
Edere iussus erat, quid viveret : " Unicultor " inquit
" trado salutiferi mysteria consecrata Christi."
Ille sub haec, "Satis est iam criminis, ipse confitetur
Thascius, ipse Iovis fulmen negat, expedite ferrum,
carnifices ; gladio paenam luat hostis idolorum."
Ille Deo meritas grates agit et canit triumphans.
Flevit obire virum maesta Africa, quo docente facta est
cultior, eloquio cuius sibi docta gloriatur,
mox tumulum lacrimans struxit, cineresque consecravit.
Desine flere bonum tantum, tenet ille regna caeli,
nec minus involitat terris, nec ab hoc recedit orbe,
disserit, eloquitur, tractat, docet, instruit, prophetat.
Nec Libyae populos tantum regit, exit usque in ortum

But Cyprian, who rejoiced the more to see his people's day,
Stands obvious to the violence of the proconsul's sway.
Asked his condition—"Worshipper am I," said he, "of One;
And minister in holy things of Jesus Christ His Son."
"Enough of witness," cried the judge; "the rebel stands confessed;
Thascius denies Jove's thunder; let the headsman do the rest;
Let the enemy of the images be punished with the sword."
He sings his hymn of triumph, and gives thanks unto the Lord.
All Africa in sadness mourned for her hero lost,
Whose doctrine was her ornament, whose eloquence her boast;
Then builds his tomb with weeping, and hallows his remains.
—Cease to bewail his virtues; in Heaven above he reigns;
Nor less is present in the world, nor quits these earthly courts,
But still discourses, prophesies, instructs, expounds, exhorts;
Nor sways the Libyan tribes alone; both East and West retain

solis et usque obitum; Gallos fovet, inbuit Britannos,
praesidet Hesperiae, Christum serit ultimis Hiberis.
Denique doctor humi est, idem quoque martyr in supernis,
instruit hic homines, illinc pia dona dat patronus.

His memory; he kindles Gaul, passes the British
main,
Watches o'er Italy, and sows the seed in furthest
Spain.
Doctor and Martyr, he fulfils the duties Heaven
assigned,
A teacher here, a fountain there of graces to mankind.

GEORGE YOUNG.

XIV. PASSIO AGNETIS VIRGINIS.

AGNES sepulcrum est Romulea in domo
fortis puellae, martyris inclitae.
Duplex corona est praestita martyri:
intactum ab omni crimine virginal,
mortis deinde gloria liberae.
Aiunt iugali vix habilem toro
primis in annis forte puellulam
Christo calentem fortiter inpiis
iussis renisam, quo minus idolis
addicta sacram desereret fidem.
Temptata multis nam prius artibus,
nunc ore blandi iudicis inlice,
nunc saevientis carnificis minis
stabat feroci robore pertinax
corpusque duris excruciatibus
ultro referebat non renuens mori.
Tum trux tyrannus: "Si facile est" ait
"paenam subactis ferre doloribus,
et vita vilis spernitur: at pudor
carus dicatae virginitatis est.
Hanc in lupanar trudere publicum
certum est, ad aram ni caput adplicat
ac de Minerva iam veniam rogat,

XIV. ST. AGNES.

WITHIN the walls of Rome is laid
Agnes, brave martyr, holy maid;
Twice blest, a martyr's death to die
And to preserve her chastity.
'Tis said, as yet of tender age,
  But strong in love, that she defied
The edict and the praetor's rage,
  Still faithful to the Crucified.
By threats and blandishments assailed
In vain, she wavered not nor quailed;
Dauntless and resolute, whate'er
Man's malice can devise to bear.
Then spake the judge: "This stubborn maid
May hold life cheap, nor be afraid
To bear the lash, and yet may be
Chary of her virginity.
Unless the maiden will incline
Her head before Minerva's shrine,

quam virgo pergit tempnere virginem.
Omnis iuventus inruit et novum
ludibriorum mancipium petit."
" Haud " inquit Agnes " inmemor est ita
Christus suorum, perdat ut aureum
nobis pudorem, nos quoque deserat:
praesto est pudicis, nec patitur sacrae
integritatis munera pollui.
Ferrum inpiabis sanguine, si voles,
non inquinabis membra libidine."

* * * * *

Stantem refugit maesta frequentia,
aversa vultus, ne petulantius
quisquam verendum conspiceret locum.

* * * * *

Accensus iram nam furor incitat
hostis cruenti, " Vincor," ait gemens,
" i, stringe ferrum, miles, et exere
praecepta summi regia principis."
Ut vidit Agnes stare trucem virum
mucrone nudo, laetior haec ait:
" Exulto, talis quod potius venit
vesanus, atrox, turbidus armiger,
quam si veniret languidus ac tener
mollisque ephebus tinctus aromate,
qui me pudoris funere perderet.
Hic, hic amator iam, fateor, placet,
ibo inruentis gressibus obviam,

Fling her among the vile to be
A toy for foulest ribaldry!"
She said, "I am not left alone:
Christ will not so forget his own.
Bloodstained the sword will be—but I,
Christ helping me, unstained shall die."

* * * * *

Unscathed she faced it all—for none
Was bold to fix his gaze upon
Her comeliness, but turned away
Awestricken, and as those who pray.

* * * * *

Then cried the praetor, "Headsman, come!
"The culprit has deserved her doom."
But when she saw him standing near,
  The headsman with his naked blade,
Then with a spirit void of fear,
  "Be praise to God," the maiden said.
"Far better, grim and pitiless,
  Thus, thus to woo me with thy sword,
Than with a smile and soft caress
  To tempt me to forsake my Lord.
Thine ardour makes me not afraid;
  Nor would I interpose delay.
I bare my bosom to thy blade—
  Quick, sheathe it in my heart, I pray!
O! Father, ope Thy gates to me!
O! Christ, I come, Thy bride, to Thee!"

nec demorabor vota calentia :
ferrum in papillas omne recepero
pectusque ad imum vim gladii traham :
sic nupta Christi transiliam poli
omnes tenebras aethere celsior.
Aeterne rector, divide ianuas
caeli obseratas terrigenis prius,
ac te sequentem, Christe, animam voca,
cum virginalem, tum Patris hostiam."
Sic fata Christum vertice cernuo
supplex adorat, vulnus ut inminens
cervix subiret prona paratius.
Ast ille tantam spem peragit manu :
uno sub ictu nam caput amputat,
sensum doloris mors cita praevenit.
Exutus inde spiritus emicat,
liberque in auras exilit, angeli
sepsere euntem tramite candido.
Miratur orbem sub pedibus situm,
spectat tenebras ardua subditas,
ridetque, solis quod rota circuit,
quod mundus omnis volvit, et inplicat,
rerum quod atro turbine vivitur,
quod vana secli mobilitas rapit :
reges, tyrannos, inperia et gradus
pompasque honorum stulta tumentium,
argenti et auri vim rabida siti
cunctis petitam per varium nefas,
splendore multo structa habitacula,

Then low she bowed her gentle head,
  That swiftly so the sword might fall;
And swiftly so her spirit fled
  Obedient to the heavenly call.

* * * * *

Free and exultant soars on high
Her spirit, flashing through the sky,
Starlike, a bright, angelic band
Fit escort on her either hand.
This world of ours she sees below,
Far as the downward glance can go
Through earth's dank vapours, in the swirl
And turmoil of its dizzy whirl,
Herself in brightness; thence she views,
What empty phantoms man pursues.
The pride, the pomp of earthly things,
The stately palaces of kings,
The din, the tumult of the mart,
The silken pageantries of art,
The thousand troubles that annoy,
Long hours of sadness, fleeting joy,
The maddening thirst for gold, whereby
For paltry gains men cheat and lie,
And, worse, the envy turning all,
Which sweetest else might be, to gall;
These, as the night before the day,
Fast from her gazing fade away.

* * * * *

inlusa pictae vestis inania,
iram, timorem, vota, pericula,
nunc triste longum, nunc breve gaudium,
livoris atri fumificas faces,
nigrescit unde spes hominum et decus,
et quod malorum est tetrius omnium
gentilitatis sordida nubila.
O virgo felix, o nova gloria,
caelestis arcis nobilis incola,
cui posse soli cunctiparens dedit
castum vel ipsum reddere fornicem.
Nil non pudicum est, quod pia visere
dignaris, almo vel pede tangere.

O ! happy Agnes, thus to rise
On wings of glory through the skies !

* * * * *

O ! happy thus without a stain
Thy maiden brightness to retain !

* * * * *

For all things to the pure are pure,
And they are blessèd, who endure.

I. GREGORY SMITH.

EPILOGUS.

INMOLAT Deo patri
pius, fidelis, innocens, pudicus
dona conscientiae,
quibus beata mens abundat intus:
alter et pecuniam
recidit, unde victitent egeni.
Nos citos iambicos
sacramus et rotatiles trochaeos,
sanctitatis indigi
nec ad levamen pauperum potentes;
adprobat tamen Deus
pedestre carmen et benignus audit.
Multa divitis domo
sita est per omnes angulos supellex.
Fulget aureus scyphus,
nec aere defit expolita pelvis:
est et olla fictilis
gravisque et ampla argentea est parabsis.
Sunt eburna quaepiam,
nonnulla quercu sunt cavata et ulmo:
omne vas fit utile,
quod est ad usum congruens herilem.
Instruunt enim domum
ut empta magno, sic parata ligno.

EPILOGUE.

ON God's high altar glow,
Laid by a hand chaste, pious, innocent,
Deeds of a good intent,
Wherewith the blissful soul doth overflow.
This man cuts short his store
That needy folk may live upon his gift.
I offer iambs swift
And voluble trochees, for I have no more.
Not mine is holiness,
Nor wealth to dower the poor man's dwelling-place.
Yet God, whose name is grace,
Doth hear my halting song, and hearing bless.
See Dives' hall unite
At every corner service manifold:
Yon cup is ruddy gold,
Yet is the brazen pipkin burnished bright;
The potter's earthenware
By massy silver chargers standeth nigh;
Here carven ivory,
Rude hollowed elm and oaken platters there.
Each vessel deem thou good,
So it subserveth to the master's need;
The household may not speed
If costly wares lack help of simple wood.

Me paterno in atrio
    ut obsoletum vasculum caducis
Christus aptat usibus,
    sinitque parte in anguli manere.
Munus ecce fictile
    inimus intra regiam salutis;
attamen vel infimam
    Deo obsequellam praestitisse prodest.
Quidquid illud accidit,
    iuvabit ore personasse Christum.

Me in His Father's hall
Christ fitteth as a chattel old and worn,
To offices of scorn,
And in a corner's corner doth install.
An earthy use is mine
Within salvation's palace, yet 'tis meet
To cast before His feet
My petty service at the heavenly shrine;
And so come what come may,
Christ, be Thou still the burden of my lay!

EDWARD DANIEL STONE.

NOTES.

AUTOBIOGRAPHICAL PREFACE.

THIS Autobiography, prefixed to the works of Prudentius, is written in a pleasing Asclepiad metre, consisting of three verses, a Glyconic, followed by the lesser and the greater Asclepiad. These lines are each of them used by Horace, though nowhere in this combination. Prudentius, who is fond of variety and novelty, arranges them in stanzas of three lines. This poem is of considerable importance, as it is the only real authority we possess for the facts and the chronology of the poet's life. It raises, however, as will be seen in the Notes, some questions not easily settled.

We gather from it that he was in his fifty-seventh year at the time of its composition, and the description given in it of his different works is generally understood to mean that they were at this time not in contemplation, but were actually completed. How long he lived after the date of writing this autobiography, which, from v. 1 compared with v. 24 is made out to be A.D. 405, it is impossible to say. It has been thought by some that he probably died before A.D. 408, for this reason, that in his Second Book against Symmachus, v. 720, &c., he praises Stilicho, which he would hardly have done at a later date, as in that year Stilicho was accused of treason and put to death. See, however, the Introduction, page xv with the note on this question.

P. 1, l. 1. *Per.* This word, it may be worth mentioning, is in one MS. omitted, as was frequently the case with the initial word, for this reason, that it was left out to be illuminated afterwards, and the copyist forgot to carry out this intention.

P. 2. *Flevit sub ferulis.* Cf. "Et nos ergo manum ferulae subduximus." This is one of Prudentius' many echoes of the poets of the Silver Age.

Toga. It is best to take this, not of the *toga virilis* assumed at the age of eighteen, for Prudentius below distinguishes this age from the time of boyhood, but of the *toga praetexta*, ornamented with a broad border of purple, and worn with the *bulla* or golden ornament by freeborn Roman children.

His self-accusations remind us of those of Tertullian, St. Cyprian, St. Augustine, *boisterous wantonness*, &c. For much of this stanza I am indebted to the translation by the Rev. G. Morison.

Exin—asperis. The last words are not free from difficulty. I have endeavoured to give what appears to be the general sense in my version, viz., his vehemence or violence in pleading. In the appendix to his translations of the Preface and the two first hymns, Mr. Morison translates the whole passage thus: "Forthwith in order came the struggle fierce of sharp contending wits, eager for victory, resolved to win by right or wrong; risking the chance of dangerous falls," or "subject to dire mischance and arduous toils." By *animos* probably Prudentius means only his own high spirit; *male pertinax* is one of the numerous imitations of Horace by Prudentius. (See Introduction, Part III. p. lx.) In the passage, "digito male pertinaci" (Ode I. ix. 24), *male* is generally understood to mean *parum* or *non*, "that ill rebels" or "faintly resists." It is so taken by Orelli, who refers to Prudentius as using the word in a different, *i.e.*, in the literal sense of "hurtfully," in the present passage. An attempt has been made to give the Horatian sense to the word here, by understanding after *studium vincendi*, "his passions," or some similar object; but in spite of two passages where

Prudentius does use *male* in this sense, *male fortia fila* (Contra Symm. ii. 454), and *male conspicuae* ("Apoth.," 150), it seems simpler to take it as above. There is no difficulty in making *casibus asperis* refer to the troubles and vicissitudes of fortune incident to the forensic profession. That the passage alludes to some *prose* writings in which Prudentius attacked Paganism before he composed his poems seems a highly improbable theory.

Bis, &c. Two questions arise out of this stanza: (1) what period of Prudentius' life is referred to, and (2) what the exact nature of the post was. The journey of Prudentius to Rome has been thought to throw some light on the former point. In the poem on St. Cassian he tells us that he stopped at Forum Cornelii (Imola) in some anxiety, but that his hopes of obtaining the object of his visit to Rome there first brightened. He proceeded to Rome, was heard in his suit, and returned home without delay. The inference from this, and from similar language in his poem on St. Hippolytus, is that he could not have used such words, hinting at secret trouble and anxieties left by him in Spain, had he already held the post described in this stanza, in virtue of which he is said to have dealt out government and terrified the guilty, and that to secure this honour was the special object of his visit to Rome. As to (2) what the post was, we cannot speak with certainty. Against the common view of Prudentius having been a praetor or procurator of a province, is the circumstance of his having been apparently a man of humble means,[1] which would be inconsistent with such a rank. It has been supposed that the desired post was that of Defensor Civitatis, an office instituted by Valentinian, A.D. 364, in the lifetime of Prudentius. It must be admitted that this is but a conjecture.

P. 4. *Militiae gradu.* Gennadius, who wrote his "De Viris

[1] See Epilogue, v. 10.

Illustribus" in 494, calls him *miles palatinus*. This need not necessarily imply a strictly military office, but would include functionaries such as the person who held the *proximatus*, or next place after that of the *magister scriniorum*. The expression *ordine proximo* seems certainly in favour of this view. Dressel, however, inclines to the opinion I have given in the Introduction, p. xvii, that Prudentius held the office of *Praesentalis*, or "Master in the Presence," which was given as a reward to deserving characters.

Saliae. Philippus and Salias were consuls in the year A.D. 348, when Constans and Constantius were emperors. This is the one authenticated date to guide us in the chronology of Prudentius' life.

P. 6. *Hymnis—apostolos.* In these two stanzas we have a list of the contents of our poet's works, grouped in the order of subjects. First comes the "Cathemerinon," consisting of twelve hymns; then the "Apotheosis" and the "Hamartigenia," in which he combats heresy. The line *conculcet sacra gentium* seems to denote his allegorical poem, the "Psychomachia," which is really a contest between the virtues of Christianity and the favourite vices of Paganism; while the two books against Symmachus, urging the abolition of idolatry, are intended by *labem, Roma, tuis, inferat idolis.* The last line describes the "Peristephanon," or "Martyrs' Garland."

Hĕreses, cātholicam, idŏlis. On these quantities, see the Introduction, Part III., Metre, p. lxvii.

Discutiat in the late post-classical Latin sense of mentally separating, examining, whence our *discuss.*

The retrospect of his past by Prudentius, and his resolve to devote what remains of his life to God's service, may be illustrated by the following passage from St. Basil: "When I had devoted much time to vanity, and had wasted almost all my youth in empty toil, which I spent in occupying myself with the attainment of the branches of a wisdom which God has blighted, —when at last, as though arising from a deep sleep, I cast my

glance upon the marvellous light of the truth of the Gospel, and recognized the uselessness of the wisdom of the rulers of the world who are being done away,—after having much bewept my miserable life, I prayed that guidance might be granted me to enter into the doctrines of holiness" (*Basil*, Ep. ccxxiii. 2, translated in Farrar's "Lives of the Fathers," vol. ii. p. 9).

Hymn for Cock-crow.

These hymns in the "Cathemerinon" help to take us back to the devotions of Christians in the fourth century, the days of Augustine and Ambrose. Tracing back the separate services or hours of the Pre-Reformation Church, matins (or nocturns), lauds, prime, tierce, sexts, nones, vespers, and compline, we find in the Apostolical Constitutions (compiled probably by some writer in the Eastern Church, about fifty years before the birth of Prudentius), six in their place. Prayers at Dawn stand in the stead of the three first, and Prayers at Cock-crow in the place of, though not at the same time as, compline. In the camp of the Roman army the cock-crow (*gallicinium*) was the last of the four night-watches.

As Archbishop Trench notices, "the cock-crowing had for the early Christians a mystical significance. It said, 'the night is far spent, the day is at hand.' The cock became in the Middle Ages the standing emblem of the preachers of God's Word, nay, we may say, of Christ Himself. Nor did it pass unnoted that this bird, clapping its wings upon its sides, first rouses itself before it seeks to rouse others."

On the metre of this hymn see the Introduction (Part III. pp. lxiii, lxiv), where St. Ambrose's brief and simple and popular hymns are contrasted with the more studied literary productions of Prudentius.

In illustration of this it is worth while to give here *in extenso* the well-known "Aeterne rerum conditor" of the Bishop of Milan. Much of it is the arrangement in metre of the thoughts

expressed in prose in his "Hexaem.," xxiv. 28. The traces of rhyme in the fifth and sixth stanzas are observable.

"Aeterne rerum conditor,
noctem diemque qui regis,
et temporum das tempora
ut alleves fastidium.
Praeco diei iam sonat,
noctis profundae pervigil,
nocturna lux viantibus,
a nocte noctem segregans.
Hoc excitatus lucifer
solvit polum caligine
hoc omnis erronum chorus
viam nocendi deserit.
Hoc nauta vires colligit
pontique mitescunt freta;
hoc, ipsa petra ecclesiae,
canente, culpam diluit.
Surgamus ergo strenue,
gallus iacentes excitat,
et somnolentos increpat;
gallus negantes arguit.
Gallo canente spes redit,
aegris salus refunditur,
mucro latronis conditur,
lapsis fides revertitur.
Iesu, labantes respice,
et nos videndo corrige:
si respicis, lapsus cadunt,
fletuque culpa solvitur.
Tu lux refulge sensibus
mentisque somnum discute:
te nostra vox primum sonet,
et vota solvamus tibi."

The imitation on the part of Prudentius is throughout obvious, both in his "Cock-crow" and in his "Morning Hymn." He had no doubt drunk in from his early years the chanted strains which had been introduced from the Eastern into the Western Church during his time. But though he borrows from Ambrose or Damasus some of the matter, the style the poetical images the unity which he gives it, are all his own. Their hymns were written solely to be sung; those of Prudentius, though no doubt parts of them were so used (part, *e.g.*, of this first hymn was used in the Breviary for use at Lauds), were primarily composed as a literary work to be read and studied.

P. 8. *Vigilate.* This resolving of the first foot into two short syllables is to express the call with greater force and urgency. So again at the end of the hymn, *Vigilemus, haec est veritas.*

Vox ista qua strepunt aves. It seems best to take this of "the cock's shrill clarion," and not of "the earliest pipe of half-awaken'd birds," in spite of the passage in Ausonius—

> "Mane iam clarum reserat fenestras
> iam strepit nidis vigilax hirundo."

The next line is one of Prudentius' many echoes of Virgilian language—

> "Evandrum ex humili tecto lux suscitat alma,
> et matutini volucrum sub culmine cantus."
>
> *Aen.*, viii. 455.

And cf. Sophocles—

> ὡς ἡμὶν ἤδη λαμπρὸν ἡλίου σέλας
> ἐῷα κινεῖ φθέγματ' ὀρνίθων σαφῆ.
>
> *Electra*, 17.

P. 10. *socordis.* On the quantity of the first syllable see Introduction, p. lxvii. It is so shortened in *Apotheosis*, 126.

P. 12. *Ferunt vagantes daemonas.* Cf. St. Ambrose in the

hymn quoted above, "omnis erronum chorus," &c., and "Hamlet," act i. sc. 1 throughout.

"*Ber.* It was about to speak, when the cock crew.
Hor. And then it started like a guilty thing
Upon a fearful summons. I have heard,
The cock, that is the trumpet to the morn,
Doth with his lofty and shrill-sounding throat
Awake the god of day; and at his warning,
Whether in sea or fire, in earth or air,
The extravagant and erring spirit hies
To his confine."

P. 12. *Praescii*, &c. Traces of rhyme are evident in this stanza.

P. 14. *Servaret fidem*. Cf. St. Luke xxii. 32, "I have prayed for thee, that thy faith fail not."

Noctem. Night in this hymn represents sin. Death is born of sin as sleep from night.

Iam iam quiescant inproba, &c. This stanza is an expansion of two lines of St. Ambrose's second hymn—

"Dormire mentem ne sinas:
dormire culpa noverit."

P. 16. *mundialis*. Ecclesiastical Latin; the word is used by Tertullian, St. Jerome, and Sulpicius Severus, the biographer of St. Martin.

dissice. This (and not *dissiice*, *disice*, or *discute*) seems to be the true reading, and confirms the existence which has been doubted, of a verb *dissicio*.

The Morning Hymn.

This hymn is also allegorical; as Night in the last one signified sin, so in this one the Day represents Christ. Here again there is an obvious imitation and expansion of St. Ambrose's "Splendor paternae gloriae." Mr. Morison draws attention to the

parallel between Prudentius' lines on wickedness unrestrained in the night, and the words of Job xxiv. 14-17.

After the sixteenth stanza there follows a long passage on the story of Jacob meeting with the angel, as exemplifying the power of perseverance in prayer. The transition is more abrupt than is usual in the management of his narratives by Prudentius, and the passage is omitted for this reason, and as being otherwise unsuitable for translation.

Part of this hymn is appointed for Lauds in the Breviary.

P. 18. *discedite.* Cf. "Procul o procul este profani." Spiritual darkness is bidden depart before the holy presence of Christ as the natural darkness flies before the light of day. So at the end of the Hymn before Sleep *discede* is said to the Evil One.

solis spiculo. Cf. "Non radii solis neque lucida tela diei" (Lucr. i. 148), "The scarlet shafts of sunrise."

P. 20. *Fur*, &c. Cf. "Noctem peccatis et fraudibus obice nubem" (Hor. Ep. I. xvi. 60).

Haec hora, &c. In this and the next stanza Prudentius obviously has Horace, Ode I. i., in his mind. (See Introduction, Part III., pp. lix, lx.)

Hymn before Food.

This short extract is from Prudentius' third hymn. The whole poem extends over two hundred lines, and in parts has a tendency to become prolix. It contains, however, some highly poetical language, and the tone in which the sentiments as to moderation in food are expressed contrasts favourably with the asperity and the extravagant language of some writers of the time on this and kindred subjects. What he says is conceived in the spirit of St. Paul, "Whether ye eat or drink, or whatsoever ye do, do all to the glory of God" (1 Cor. x. 31), and of Epictetus, who, it is said, on being asked how anyone could eat so as to please God, answered, "By eating justly, temperately, and thankfully," and of whom this saying is also

recorded: "Think of God oftener than you breathe. Let discourse of God be renewed daily more surely than your food."

P. 28. *Callidus*, &c. There seems to be no evidence of Prudentius' having been acquainted with Greek literature, though he uses Greek titles for his works, and often adopts Latinised forms of Greek words.[1] But this and the following stanza strikingly resemble the well-known lines of Sophocles—

> πανφενάων τε φῦλον ὀρ-
> νίθων ἀμφιβαλὼν ἄγει,
> καὶ θηρῶν ἀγρίων ἔθνη,
> πόντου τ' εἰναλίαν φύσιν
> σπείραισι δικτυοκλώστοις,
> περιφραδὴς ἀνήρ.
>
> *Antigone*, 341.

> "The bird-tribes, light of mind,
> The races of beasts of prey,
> And sea-fish, after their kind,
> Man, abounding in wiles,
> Entangles in his toils
> And carries captive away."
>
> *Sir George Young's Translation.*

Hymn on the Lighting of Lamps.

A difference of opinion has existed as to the proper title of this hymn. Some MSS. and some editions give as its heading *Ad incensum cerei paschalis*. The Paris MS. (Puteanus, 8084), however, has inscribed on it *Ad incensum lucernae*. It is true that

[1] He translates Plato's famous dictum—

> "Esset
> Publica res . . . fortunata satis si
> Vel reges saperent, vel regnarent sapientes."
>
> *Contra Symm.*, i. 30.

some lines in it, the stanza with the strange legend of the revels of the lost spirits, *sunt et spiritibus*, &c., and the description of the illumination in p. 44, can only refer to the Vigil of Easter and the Paschal candle, but these are a digression from the main topic of the ode, which treats of the origin and nature of all light, and closes with reference to the true Light. It is, therefore, best to understand the reference of the hymn to be to the daily lighting of lamps.

It will be seen that parts of this poem from its diffusiveness have been considerably condensed in the translation.

P. 32. *Lucem redde tuis.* This opening presents an obvious adaptation of Horatian language (see Introduction, pp. lix, lx)—

"Lucem redde tuae, dux bone, patriae."

Odes iv. v. 5.

We may notice how far less fastidious Prudentius is than classic or modern poets as to the repetition of the same word. *Lumen* occurs here in each of the three first stanzas, besides *lucem* and *lunaris*.

P. 34. *lychnis*, &c. The brazen or earthenware lamps found in the Catacombs and elsewhere illustrate these lines; but the whole of this stanza and the three following are highly classical, and describe most of the methods of lighting in use among the Romans, viz., *lamps* suspended from the ceiling (so below, p. 44, *pendent*, &c.); *torches* made out of pieces of wood dipped into oil or pitch, or of tow impregnated with wax, tallow, pitch, resin, or other inflammable materials enclosed in a tube of metal; *candles* of various formation with the pith of bulrush for the wick. Passages of Lucretius and Virgil, especially the description of Dido's hall in the latter, "dependent lychni laquearibus altis," &c., Aen., i. 726, will readily suggest themselves.

linteolo, *alimonia*, both used by Plautus, and revived by Prudentius. See Introduction, Part III., p. lvii.

Nox—victa. Cf. Aen., i. 727—

"Noctem flammis funalia vincunt."

P. 34. *Moyses.* So regularly spelt in the MSS., whether it is, as here, a dissyllable, or a trisyllable, as Prudentius sometimes makes it. In the quantities of proper names he allows himself much latitude.

From this point there is an easy transition to the episode of the Israelites in the desert, which, however, must be admitted to be disproportionately long.

involucris. Prudentius invariably shortens the penultima of this word.

P. 36. *draconibus.* Prudentius here is guilty of a curious anachronism, transferring to Pharaoh's troops the ensigns introduced into the Roman army in the time of Trajan.

P. 38. *viantibus.* A post-classical word, objected to by Quintilian (Inst. Orator., viii. 6, 33), "*vio* pro *eo* infelicius." It is one of the words which Prudentius has in common with the Vulgate, other examples of which are given in the Introduction, Part III., p. lvii.

Iustitium. A strained sense of the word from its earlier meanings of (1) a formal closing of the law-courts, and (2) a public mourning, to (3) a mournful overthrow.

P. 40. *eremi.* On the quantity, see Introduction, Part III., p. lxvii.

aqua tristifico. Cf. below, *reliqua praemia.* Such lengthenings of short vowels before any mute and liquid are common in Prudentius.

venia, "benefit," or "healing properties;" a very unusual sense of the word.

P. 42. *seculi.* The word is here equivalent to *mundus* or *haec vita*, a meaning common in ecclesiastical writers. Cf. Tertullian, "Apolog.," xviii., "in seculum emisit spiritu divino inundatos."

folium quod, &c. Dressel takes this to be *malobathrum*, and quotes a passage from Dioscorides, where it is described as growing in marshes in India.

P. 44. *Sunt et spiritibus,* &c. Augustine speaks of this as a

permissible belief. Sed paenas damnatorum certis temporum intervallis existiment, si hoc eis placet, aliquatenus mitigari. *Enchiridion*, cxii. He and Prudentius alone allude to it.

Acheronticis. Here and elsewhere Prudentius allows himself the use of pagan mythological language. So *Phlegethon* and *Tartarus* and *Taenara* are employed in his poems.

Marcent, &c. Cf. M. Arnold's St. Brandan—

> "Once every year, when carols wake,
> On earth, the Christmas night's repose,
> Arising from the sinners' lake,
> I journey to these healing snows."

Several post-classical words, or usages of words, will be detected in the last stanzas, *e.g.*, *functorum*, *natatibus*, *visibilis*. On the quantity of *paraclitum*, see Introduction, Part III., p. lxvii.

By *lumen* Dressel understands here the offering of his mind and himself to God.

Hymn before Sleep.

There is a peculiarly lulling tone about this hymn. See Introduction, Part III., on Metre, p. lxv.

P. 49. *Day's labours have their closes*—

> "My music shows ye have your closes."
> George Herbert, *Virtue.*

P. 50. *vagat.* There is no doubt of the reading, which is that of the Paris MS. 8084, and many other good ones. This barbarous form, as it seems to us, is one of Prudentius' archaisms. It had been used by Pacuvius, Attius, and Ennius.

cui. The quantity of this word is very variable and uncertain in Prudentius. It is often a pyrrhic as here; once it is used as a short monosyllable, "Sanguine parta cui cedit avis" (Cath., iii. 167).

Purusque fons ab aethra. Cf. Virg., Aen., vi. 747—

"purumque relinquit
aetherium sensum atque aurai simplicis ignem."

P. 52. *Sed sensa*, &c. With these stanzas compare Henry Vaughan's lines—

"And yet as angels in some brighter dreams
Call to the soul, when man doth sleep:
So some strange thoughts transcend our wonted themes,
And into glory peep."

P. 54. *Caelum peragret omne.* Cf. Lucr., i. 75—

"Atque omne inmensum peragravit mente animoque."

P. 56. *Fontis et lavacri*, &c. See Introduction, Part II., p. xxxvi, for other references to the Sacraments, and p. li, on *crucis figura*, below.

***Mĕandros.* The diphthong *ai* is thus changed into ĕ by Prudentius in *sphĕra* from σφαῖρα, *ĕnigma*, and *hĕresis*.**

P. 58. *liquesce, i.e., evanesce.* "Martisque liquescere fama." Silius Italicus, xvi. 135, if the line is his, which is doubtful.

The last seven stanzas of this hymn are in the Mozarabic or earliest Spanish Liturgy.

Enough if Sleep's soft healing, &c. Since this was in type Mr. Bridges has sent me the following—

"Enough if now in peace
Our tired limbs may lie still;
'Tis enough that no ill
Approach us, and care cease.

"O lamb of Jesus' fold,
Yet remember His font;
How the chrism did anoint,
And thy vow thee enrolled.

"And sign, or e'er to rest
Thou climb into thy bed,
With His Cross thy forehead,
And the heart in thy breast.

"Hence, vain thoughts! come not near;
Ye delusions of strife,
Ye toys and joys of life,
Enter not: Christ is here.

"Then may soft slumber keep
Thy body awhile; and blest
Be thy resting, if Christ
Come to thee in thy sleep."

Hymn after Fasting.

P. 60. *Ille ovem*, &c. The symbol of the shepherd, one of the commonest in the Catacombs, may have suggested this passage to Prudentius.

P. 62. *Reddit ovili—reddit et pratis.* So "Terruit urbem, terruit gentes." Other traces of Horace in this hymn are *limum fragilem*, cf. "Addere principi limo coactus particulam," &c., and in the same stanza, *aquosus albis humor in venis* compared with "aquosus albo corpore languor."

perarmat. This compound verb is peculiar to Prudentius. In this stanza we are reminded by *lappis—carduus horrens* of Virgil's

"ut mala culmos
Esset robigo segnisque horreret in arvis
carduus; intereunt segetes, subit aspera silva
lappaeque tribolique."
Georg. i. 150.

Quamlibet, &c. Prudentius does not confine the word to its classical use. In the first clause it may be taken, in its usual

construction, with *spreto*, but in the next one it must go with *rogemus*.

P. 64. *cratem luteam*—

"The skin
Clung but to crate and basket, ribs and spine."
Tennyson's *Vivien*.

Much in this hymn, especially this stanza, is similar in thought to George Herbert's language—

"It's true we cannot reach Christ's fortieth day:
Yet to go part of that religious way
Is better than to rest. . . . .
Perhaps my God, though he be far before,
May turn, and take me by the hand, and more
May strengthen my decays."

***inervans*. The true reading is probably *ĕnervans*, a classical word, with the first syllable shortened by Prudentius. This is the reading of the Paris MS. (Puteanus, 8084) and of two other** Paris MSS.

Hymn for Every Hour.

The Tetrameter Trochaic is a metre well adapted for this triumphal ode. It serves to express the instantaneous effect of Christ's words. Prudentius wrote it in strophes of three lines each. It is constructed of trochees and spondees; in one place only has he admitted an anapaest, v. 103, "Post ut occasum resolvit vitae *et hominem* reddidit." See Introduction, Part III., p. lxv. The translation is in alternate sets of fifteen-syllable and fourteen-syllable lines, with the object of relieving the monotony of a poem of some length.

P. 66. *melodum*. A post-classical word; an adjective (cf. "melodas virgines," the Sirens, in Ausonius) rather than a substantive, as Du Cange takes it to be.

pangat, in the sense of celebrating, recording. Cf. Fortunatus' "Pange lingua gloriosi praelium certaminis." It may be reckoned among Prudentius' archaisms. "Hic vostrum panxit maxima facta patrum." Ennius. The classical use was "to compose."

infulatus, i.e., wearing the ephod. Prudentius has "sacerdotum domus infulata Valeriorum" (Perist., iv. 79). In later Latin *infula* is used for the chasuble. Marriott, in his "Vestiarium Christianum," p. 190, quotes from a letter of Gelasius (*ob.* 496), "clericalibus infulis reprobabilis" (unworthy to wear the dress of a cleric).

P. 68. With *rerum machina*, cf. Lucretius' "machina mundi."

primoplasti, a hybrid word. Augustine uses *protoplastus* of Adam, "De Civ. Dei," xvi. 8.

P. 70. *rex*, the master of the feast, ἀρχιτρίκλινος (St. John ii. 8), συμποσίαρχος, "rex mensae," "nec regna vini sortiere talis."

Pp. 72, 74. *bustualis*, *spurcamina*. Words used here apparently for the first time.

impos. This is another instance of Prudentius reviving a word used by early writers. It occurs in Plautus. *Versipellis*, below (p. 78), is another such word.

P. 76. *cardo indissolubilis*. The Paris MS. (8084) here has *dissolubilis*, which is probably the right reading, the sense being *dissolutus*, as in the next hymn *resolubile* = *resolutum*.

Sol—ferrugine. On this and the line "saucius—sibilat" below, see the Introduction, Part III., p. lix, for other reminiscences of Virgilian diction.

P. 78. *Pange vexillum*, &c., *i.e.*, *vexillum crucis*, the sign of the Cross in Baptism. The Spanish Jesuit Arevalo takes it of Confirmation. *Pange* = cane, as above in line 3. Cf. Victor Uticensis or Vitensis (*ob. circ.* 488), "vexillo Crucis consignantes oculos eius." In ecclesiastical Latin the standards of Christ had a special signification. Trench, on the famous hymn of Fortunatus, "Vexilla Regis prodeunt," quotes Clichtoveus, who says that they denoted the scourge, the crown of thorns, the nails, and the lance.

Hinc cruoris fluxit unda, lympha parte ex altera:
lympha nempe dat lavacrum, tum corona ex sanguine est.

Prudentius is peculiar in representing the spear-wound as piercing through the breast of our Saviour from right to left, while from one opening flowed the blood, from the other the water.

In two other passages he again says this—

"Hinc cruor effusus fluxit et inde latex."

Perist., viii. 15—

and (if it is by him) in the Dittochaeon, l. 165—

"Traiectus per utrumque latus laticem atque cruorem
Christus agit: sanguis victoria, lympha lavacrum est."

The different interpretations given by the Greek and Latin Fathers of the passage in St. John xix. 34, are given in an appendix by Bishop Westcott, in the "Speaker's Commentary."

P. 81. ***Swift recourse of life-blood—***

"With swift recourse of flushing blood."

Spenser, *Faery Queene*, iv. 6, 29.

THE FUNERAL HYMN.

This grand poem is the one by which Prudentius is best known. Of some translations of it mention is made below. On the metre (Dimeter Anapaest), the only instance of its use by Prudentius, and on a previous example of its employment as well adapted to funerals, see the Introduction, Part III., p. lxvi.

Starting from the simple thought of the creation of man in the image of God, which image He will not suffer to be eternally destroyed, but will recreate to an existence in which disease and second death shall be unknown, he goes on to speak of the honour due to the dead, which he illustrates from the story of Tobias in the Apocrypha, whence he is fond of drawing his

illustrations. (This passage it has been thought best to omit.) He then dwells on the duty of moderation in sorrow for the departed, and enforces belief in the Resurrection of the Body. The language of the opening bears a resemblance in parts to the stanzas introductory to "In Memoriam," and the metre of that poem has seemed the one most suitable for rendering Prudentius.

P. 84. *effigiasti.* A post-classical word. Others of the same class occurring in this poem may here be grouped together, viz., *habitacula, cruciamina, ululamina, reparatio, resolubilis*, and the verbs *resudo* and *sequestro.*

utrāque. On the quantity, see Introduction, Part III., p. lxvii.

humus—liquorem. Cf. Euripides, "Supplices," 533—

> ὅθεν δ' ἕκαστον ἐς τὸ σῶμ' ἀφίκετο
> ἐνταῦθ' ἀπῆλθε, πνεῦμα μὲν πρὸς αἰθέρα,
> τὸ σῶμα δ' ἐς γῆν—

and Lucretius, ii. 999—

> "Cedit item retro, de terra quod fuit ante,
> in terras, et quod missumst ex aetheris oris,
> id rursum caeli rellatum templa receptant."

P. 86. *Hanc tu, Deus optime, mortem*, &c.—*But what an if Thy servant dies?* For almost the whole of this and of the three next stanzas, a passage presenting considerable difficulty to the translator, I have to thank Sir George Young, to whose criticism this volume owes much. He points out that the purport of it is to describe the conditions under which the restoration of the *body* to the *saved* in the region proper to the latter is brought about; the dissolution, which is death, being thus repaired, and man transplanted.

conlegia, a tie or bond. Pliny the Elder has—

> "Collegium quoddam naturae."
>
> "Hist. Nat.," x. 17.

P. 88. *ambitus*, the funeral procession. Prudentius saw many going to the Catacombs, on his visit to Rome.

P. 90. *gelidus sopor.* This is a strong instance of the way in which Prudentius borrows and yet modifies and adapts to Christian subjects the language of Horace. See Introduction, Part III., p. lix.

amoena. An extension of the classical use of the word, which is confined to landscape.

deinde. Prudentius uses this word and *deinceps* as trisyllables.

Sickness shall pine and Death shall die.

A condensation of two stanzas in which Disease and Flesh are personified. They are omitted as not tolerable to modern taste. The two stanzas *qui iacta cadavera*, &c., have, in consequence, been slightly transposed, and follow here in order to make the sequence of thought clearer.

P. 92. *Iam maesta quiesce querela.* This portion of the hymn, says Trench, was for long the favourite funeral hymn in the Evangelical Church in Germany, being used either in the original, or in the grand old translation by Nicholaus Hermann (A.D. 1561), "Hört auf mit Trauern und Klagen." The late Philip Worsley translated it well in unrhymed verse.

Lord Selborne, in his "Book of Praise," gives these three stanzas of Isaac Williams' rendering from the line *Nunc suscipe terra fovendum*—

"Receive him, Earth, unto thine harbouring shrine;
In thy soft tranquil bosom let him rest;
These limbs of man I to thy care consign,
And trust the noble fragments to thy breast.

"This house was once the mansion of a soul
Brought into life by its Creator's breath;
Wisdom did once this living mass control;
And Christ was there enshrined, who conquers death.

"Cover this body to thy care consigned;
Its Maker shall not leave it in the grave:
But His own lineaments shall bear in mind,
And shall recall the image which He gave."

reparatio vitae. So Christ is called by Thomas Aquinas, *reparator naturae.*

P. 94. *factor* is another of Prudentius' archaisms, and *aenigma* in the following stanza, in the sense of "image," is so used in the Vulgate. For other instances of the Latin of the Vulgate being found in Prudentius, see the Introduction, p. lvii.

Tu depositum, &c. Trench compares with these stanzas the latter chapters of Tertullian's "De Resurrectione Carnis."

vacuum per inane. "magnum per inane" occurs both in Lucretius and in Virgil.

P. 96. *liquido—odore.* See the Introduction, Part II., p. l, for further notices of the rites of sepulture in Prudentius' time.

HYMN ON THE EPIPHANY.

In the Breviary the following parts of this hymn are appointed for use: the first part for the Transfiguration of our Lord, Aug. 6th; from *O sola magnarum urbium* on the Epiphany; *Audit tyrannus* and *Salvete flores Martyrum*, &c., on Innocents' Day.

P. 98. *Haec stella quae solis rotam vincit.* Ignatius says that the star sparkled brilliantly above all stars (*ἔλαμψεν ὑπὲρ πάντας τοὺς ἀστέρας*), which, as Farrar says, may be no exaggeration, since the conjunction of Saturn and Jupiter, observed by Kepler in 1603-1606, and which, by calculating backwards, he proved to have happened three times about the time of our Saviour's birth, was described by his pupil Brunowski as sparkling with an interchange of colours like a diamond. *cursum dierum temperat* may mean that it appeared in the daytime, as St. Chrysostom says, *ἐν μέσῃ ἡμέρᾳ φαίνεται λάμποντος ἡλίου* (Sixth Homily on St. Matthew).

P. 100. *Magi.* The Adoration of the Magi is a common subject in the Catacombs, and Prudentius may have seen it there during his visit to Rome.

interminus. There are fewer post-classical expressions than usual in this poem. This word, and *incorporatus* below, with

effusus (p. 104), in the sense of "born," for the classical *editus*, and *receptor* = liberator (p. 108), alone call for notice.

P. 102. *radice Iesse editus.* Another similar hiatus occurs below (p. 106), *aram ante ipsam.* There are only about ten instances in Prudentius. It was not admitted by St. Ambrose.

P. 104. *nomen Israel.* The "race" or "stock," as in the classical phrases Nomen Latinum, Romanum.

P. 106. *flores martyrum.* Archbishop Trench quotes words from St. Augustine, or rather one in the name of Augustine, with manifest reference to this hymn (Sermon 220, Appendix), using this expression.

P. 108. *iugiter*, "perpetually." A post-classical adverb.

An Incident in the Life of Julian.

This is a striking passage from the "Apotheosis," one of the Apologetic works of Prudentius. The title of the work, the substance of which is drawn mainly from Tertullian, is intended to express the Deification of the Human Nature in Christ.

This extract is interesting in more ways than one: from the picture with which it opens—"The oracles are dumb;" from the famous lines on the Emperor Julian's character, and from the graphic description of the scene with which it closes.

P. 112. *vapores.* This phenomenon is transferred incorrectly from Delphi to Dodona.

Urbi. So most MSS., but the Paris one (Puteanus, 8084) here has *Orbi.*

This character of Julian is partly adopted from the pagan Aurelius Victor: "Cupido laudis immodicae; cultus nimium superstitiosus: audax plus quam imperatorem decet, cui salus propria cum semper ad securitatem omnium, maximè in bello, conservanda est" (Epitome, p. 228). Prudentius piles up the most contemptuous expressions (*e.g.*, *gypso*, "mere plaster"). His candour in recognizing Julian's merits is all the more re-

markable, considering his own love of the classics which that Emperor forbade the Christians to teach, an edict characterized by Ozanam as the most detestable of all the persecutions.

P. 112. *genua incerare*, a reminiscence of Juvenal's Tenth Satire, v. 55, "Propter quae fas est genua incerare deorum."

Tractabat, &c. The alliterations in this line, and throughout the whole of this passage, are noticeable.

P. 116. *inscripto—ligno, i.e.*, the sign of the Cross. Cf. *lignum*, p. 40, and the Introduction, Part II., p. li.

flavicomantum. Germans who supplied the bodyguard of the Emperor.

Appeal to the Emperor.

This peroration concludes the two Books against Symmachus, the subject of which has been dealt with in the Introduction (Part I., pp. xiii, xiv). In them he gives the rein to his love of declamation, and the old oratorical fire, the "vincendi studium" of his autobiography, again and again bursts out. His language, tinged with satire, reminds us sometimes of the style of St. Augustine in his "De Civitate Dei," and also of Claudian and Juvenal. Every now and then we meet in these books some noble sentiment like that in ii. 249, "Templum mentis amo non marmoris." With these lines, in which the poet urges on the Emperor Honorius (*dux augustissime*) the abolition of the gladiatorial shows and the completion of the good work begun by his father Theodosius, we may compare the words of Lactantius *De Vero*, c. 20: "Hos tamen ludos vocant, in quibus humanus sanguis effunditur. Adeo longè ab hominibus secessit humanitas: cum animas hominum interficiant, ludere se opinentur nocentiores iis omnibus, quorum sanguinem voluptati habent." The character of Prudentius, his literary power, his religious feeling, and his patriotism, are all of them well brought out in this spirited passage.

P. 118. *sacrum*. The gladiatorial exhibitions and their victims were dedicated to the *di inferi*.

virginitas, &c. Nothing so clearly shows the odious brutality of these combats than the fact that it was the especial privilege of the Vestal virgin to give the signal for the mortal blow—

"Pectusque iacentis
Virgo modesta iubet converso pollice rumpi"
(l. 1098 of this poem).

It was amidst the general joy of the victory of Pollentia, A.D. 404, that Prudentius thus lifted up his voice. Gibbon thinks that he may have read the eloquent invective of Lactantius.

Shortly afterwards Telemachus, an Eastern monk, the martyr of Christian humanity, on his descending to separate the gladiators, was stoned to death. "The impression of this awful scene of a Christian, a monk, thus murdered in the arena, was so profound that Honorius issued a prohibitory edict putting an end to these bloody shows" (Milman, "History of Christianity," vol. iii.).

PERISTEPHANON. THE MARTYR'S GARLAND.

Some general remarks have already been made on this branch of Prudentius' works, which comprises some of his best poetry. The sources from which he drew in composing them were principally these: (1) the Inscriptions and Epitaphs of Pope Damasus; (2) the works of St. Ambrose, prose and verse; (3) the "Acta Martyrum," and similar narratives, derived mostly from Eusebius of Caesarea, which were publicly read in the churches in Prudentius' time; (4) sources peculiarly his own, specially in the case of the Spanish martyrs, from the last of whom, in the terrible persecutions under Diocletian, he was removed by a comparatively short interval of time, and also in what he had witnessed himself on his pilgrimage to Rome, and during his visits to the holy places there. In these poems there is an epic tinge which

colours the lyrical nature of these hymns very deeply, that is recognized more plainly when they are read in their entirety, than in a selection like the present. Specimens are here given from eight out of the fourteen odes in the "Martyrs' Garland." Some of them are the complete poems: often, necessarily from their great length, only portions could be presented. Four of these are on the Spanish and less known martyrs, St. Eulalia, St. Vincentius, St. Fructuosus, and on the less known St. Quirinus, the three last on the Apostles St. Paul and St. Peter, on St Cyprian, and St. Agnes. The lines on St. Romanus are from a poem that stands by itself, on which something will be said in its place.

St. Eulalia.

The metre (dactylic tetrameter catalectic), in strophes of five lines, is the same as that of Cathemerinon, iii. (Hymn before Food, p. 26). It had been employed by Damasus in his Hymn on St. Agatha.

Prudentius is the first who mentions St. Eulalia. It has been already noticed (Introduction, p. xlviii), that she figures among the colossal figures of the Virgin Martyrs represented in mosaic in the Church of Sant' Apollinare Nuovo at Ravenna, A.D. 534. She stands next to St. Agnes in that deeply interesting group, the earliest list of martyrs known in the history of art. She is not to be confounded with another Eulalia of Barcelona, who is not mentioned by anyone before Eulogius, in the ninth century. They are both named, according to Ruinart (Acta Martyrum Sincera) in the Mozarabic Liturgy. The festival of St. Eulalia of Merida is December 10. Her martyrdom took place during the persecution of Diocletian, when Datian was governor of Spain, in the year A.D. 304. It was thus removed by less than fifty years from the time of Prudentius' birth. St. Agnes and St. Vincentius also suffered in the same persecution.

The poem opens in a simple, natural manner, without any proem.

P. 120. *Proximus occiduo.* In the far West, relatively to the neighbourhood of Tarragona.

urbe potens. Augusta Emerita (*Merida*), on the Anas (the *Guadiana*), some distance above Badajoz, was the chief city of Lusitania; it has been called the "Rome of Spain," in respect of the grand remains of antiquity that it possesses.

Terruit carnifices. Somewhat similarly the tortures are represented as terrified by St. Vincentius (p. 128).

Flare. The reading of the Paris MS. (8084) is here FLERE, that of the Ambrosian, the Oxford, and the illuminated MS. at Corpus Christi, Cambridge (eleventh century), is FLORE. That *flare* here means to puff away with contempt seems borne out by a passage in Suetonius, to which Mr. Robinson Ellis has drawn my attention, where the compound verb, *deflo*, is so used: "Iulii et Augusti diplomata (grants of privileges) ut vetera et obsoleta deflabat" (Caligula, 38).

After stanza v. there follows a long description of the circumstances leading to her martyrdom. On the publication of Diocletian's terrible edict, she escapes from her mother's home, confronts the tyrant prefect at his tribunal, and reproaches him with his cruelty and impiety. She is seized, and, with the instruments of torture on one side, and on the other the salt and frankincense, she is given the alternative of offering a mere pinch of them with the tip of her finger—

> "Modicum salis eminulis
> turis et exiguum digitis
> tangere."

She indignantly tramples the offering under her feet, after which her cruel tortures begin.

P. 122. *Flamma*, &c. Traces of rhyme may be observed in this stanza.

columba. There is a tradition of the same thing having

happened at the martyrdom of St. Polycarp. A custom is said to exist at Seville Cathedral, of letting go a dove over an interment. In the seven stanzas that follow, the soldier on guard is said to have seen the dove, as in the martyrdom of Fructuosus the attendant sees a vision of Fructuosus and his companions ascending into heaven from their funeral pyre (p. 136). Heaven itself celebrates her obsequies, a sudden snowstorm covering her remains in its shroud. Over the place a church, rich with marble and mosaic, is erected.

genialis hiems. The milder climate of the south-western portion of the Peninsula brings on spring before its arrival in the Provincia Tarraconensis, Prudentius' home. Traces of Virgil will be recognized in these lines. The tone of the poet with regard to his offering is in keeping with the humility of his character. See especially the Epilogue (p. 182), and for the saint's intercession, in the last line, see Introduction, Part II., p. xliii, where other illustrations are given.

THE MARTYRDOM OF ST. VINCENTIUS.

This short extract contains some of the prettiest lines in the long poem of 575 lines on this subject. Marred though it is, somewhat, as to its literary form and historical value, by the prolix wrangle between the Prefect Datianus and the martyr, it is deserving of study. Vincentius suffered in the same persecution of Diocletian, A.D. 304, as did Eulalia,—a persecution commemorated by a coin with the inscription, NOMINE CHRISTIANORUM DELETO. It is not surprising that Prudentius, as a Spaniard, dwelt at some length on his countryman's noble example. We can see in this case that he follows very closely in the steps of the anonymous writer in the "Acta," which account again can be compared with four sermons (274-277) of St. Augustine on the day of the saint (Jan. 22). He alludes to the public reading in church of the details of the martyrdom, "Voluptatem interiori-

bus oculis hausimus, cum beati Vincentii gloriosa Passio legeretur" (Serm. 275).

Vincentius was a deacon to Valerius, Bishop of Zaragoza. The bishop was sent into exile, afterwards to die a martyr. In the description preceding the translation, Vincentius has undergone many horrible tortures. He is lying in a cell strewn with potsherds, with his legs stretched wide apart fixed in the stocks. The following passage from the "Acta" illustrates the lines of Prudentius almost verbatim:

"Carceris illius nox aeternam accipit lucem, flagrant cerei ultra solis fulgorem radiantes, laxatumque ligni robur dissiluit, ac testarum asperitas fit florum redolentium iocunditas et mollities . . . . solitudo horribilis angelorum relevatur frequentia."

Afterwards he is removed to a bed of down strewn with roses, to strengthen him for future torments. But he frustrates his tormentors by dying there quietly. The poem concludes with a long account of the various indignities in vain offered to his corpse, which is guarded by a raven, and eventually buried at Valencia. For the theological importance of part of this poem, see the Introduction (p. xxxiv), and to what is there said this further quotation from Canon Liddon may be added: "If the dying words of this or that martyr are misreported or exaggerated, or coloured by the phraseology of a later age, the general phenomenon (*i.e.*, their confessing Christ's Divinity) cannot but be admitted as a fact beyond dispute."

Vincentius is the patron of Lisbon, of Valencia, of Zaragoza, one of the patrons of Milan, one of the patron saints of Châlons, and many other places in France. Four churches in England are dedicated in his name: Newnham, Hertfordshire; Littlebourne, Kent; Caythorpe, Lincolnshire, and Ashington, Somerset.

In art it is sometimes difficult to distinguish him from St. Laurentius but for his attribute of the raven.

ST. FRUCTUOSUS AND HIS TWO FELLOW-MARTYRS.

The details, as in the case of St. Vincentius, are taken from the "Acts of the Martyrs." The martyrdom of the Bishop of Tarragona and his deacons (*levitis geminis*) Augurius and Eulogius took place in Valerian's persecution, January 21, A.D. 259, in which Xystus, Bishop of Rome, with his deacon Laurentius, and St. Cyprian, Bishop of Carthage, suffered. This poem illustrates several important subjects often touched on by Prudentius: (*a*) the belief in the intercession of saints, especially the concluding lines; (*b*) the importance attached to the possession of their relics, and (*c*) incidentally it affects the question of his birthplace. See the Introduction, Parts I. and II., pp. xv, xlii, xliii. The metre is noticeable, as composed in strophes of three lines each, with reference to the three martyrs. Otherwise, it is the hendecasyllabic metre of Catullus and Martial, but Prudentius never admits an iambus or a trochee in the first place.

P. 130. *Felix Tarraco.* There is an obvious reminiscence here of Statius' poem in the same metre on the "Birthday of Lucan"—

> "Felix heu nimis et beata tellus—Baetica
> Lucanum potes imputare terris."

Exercent ibi mysticum lavacrum. The "Acta" mentions that Fructuosus baptized Rogatianus in the prison.

Nondum nona diem resignat hora, i.e., 3 p.m., the hour when our Lord gave up the ghost. *Dies* here is probably used in the sense of *victus diurnus.* Du Cange quotes an example of this sense from the *Instructiones* of Cassiodorus. It has been suggested however, that the morning of the new-heavenly-life may be meant by dies. See p. 170, l. 1.

Tremunt catastae. The same conceit has occurred above in the poem on Eulalia, and in that in Vincentius. Cf. St. Ambrose

on St. Agnes' Martyrdom, "Cerneres trepidare carnificem, quasi ipse addictus fuisset, tremere percussoris dextram." The word *catasta*, originally a stage on which slaves were exposed for sale, was used in later Latin for an iron grating or bed, under which a fire was kindled to torture criminals and martyrs. Cf. Augustine on Psalm 96, "Habebant gaudia in catasta, qui Christum praedicabant inter tormenta.'

Atquin. A post-Augustan form of *atqui*, common in Tertullian.

Flam shortened by accent, in defiance of quantity.

Celsa scandere—tonantis. Perhaps an echo of the Horatian—

"Tu cum Parentis regna per arduum
Cohors Gigantum scanderet impia."

For the way in which Prudentius adapts Horace's language to Christian subjects, see the Introduction, Part III., p. lx.

Perfusa mero. Cf. Virg., Æneid, vi. 227—

"Relliquias vino et bibulam lavere favillam."

St. Quirinus.

St. Quirinus, Bishop of Siscia (*Sissek* in Croatia), was martyred, June 4th, 309, in the persecution of Galerius. He is one of the eight tutelar saints of Austria. His relics are said to have been removed to Rome, and placed in the Catacombs of St. Sebastian, during the devastation of Pannonia by the Huns A.D. 376-380 (?). It is not impossible that Prudentius, during his visit to Rome, may have seen them there; and this may account for his selecting St. Quirinus for a place in his "Martyrs' Garland." The poem is of the simplest character, consisting almost entirely of narrative.

P. 140. *Cātholicam.* See Introduction, p. lxvii.

P. 143. *the Savus.* Strictly speaking, the Colapis, a tributary which flows into the Savus at Siscia.

calcarē fremitum. So—

"imbuere fragilique viros foedare triumpho."
Psych., v. 252.

See note, p. 198, above, on "aqua tristifico."

ST. ROMANUS.

These seven stanzas are selected from a poem consisting of 1,140 lines, longer than some of the books of Lucretius. It is composed in the ordinary trimeter iambic metre, but in strophes of five verses each. To explain why such a large proportion of the "Martyrs' Garland" should be devoted to one so little known, two theories have been suggested: (1) that the name of this martyr had caused him to be specially honoured at Rome; (2) which is much more probable, that the story of his martyrdom afforded a suitable opportunity for an attack on heathenism. It is not so much a lyric ode as an epic, with a didactic colouring. This will best explain its lengthy digressions and speeches, one of which, put into the mouth of Romanus, exceeds 260 lines. Or it may be regarded as a tragedy in five acts.

The persecution in which Romanus suffered at Antioch—he is at last strangled, after a series of tortures—was that of Diocletian, A.D. 304. He was a deacon and a native of Caesarea, and it is from the accounts by Eusebius, Bishop of Caesarea, in his "Martyrs of Palestine," and his much fuller description in the "De Resurrectione," that Prudentius has drawn his materials. It is remarkable, however, that on the episode of the boy who is cruelly tortured and beheaded before his mother's eyes, as described in this passage, Eusebius is silent.

The simple testimony of a child (*parvum nec olim lacte depulsum*) as to Christ being God and one with the Father is appealed to by Romanus. The account of his answer, as is the whole of this episode, is extremely touching and striking.

Adrisit infans, nec moratus rettulit :
"Est quidquid illud, quod ferunt homines Deum,
unum esse oportet, et quod uni, est unicum ;
cum Christus hoc sit, Christus est verus Deus,
genera deorum multa nec pueri putant."

P. 146. *Pretiosa.* No translation could represent the deep pathos of this passage from Psalm cxvi. in the mother's mouth. it is almost word for word the same as the Vulgate rendering. (See the Introduction, Part III., p. lvii.) *Prolis* for *proles* is a form to which Prudentius is partial. (Cf. *pubis, famis, luis*, &c., thus written in the Paris MS. 8084.) The employment of *sub* in "sub adspectu Dei" is also observable. Prudentius' laxity in the use of prepositions generally might be largely illustrated from his writings. In this poem (l. 676) he has "stupuit tyrannus *sub* pudore fluctuans." It is a sign of the disintegration of the language. But here, as Mr. Robinson Ellis suggests, it is probable that it is designed, as is also the shortening of the final syllable in *proles*, and forms part of the powerful effect the two lines convey. Both of these uses are non-classical, and they give a touch of simplicity, which constitutes the charm of the passage.

It is worthy of notice that in the Decian persecution, Babylas, Bishop of Antioch, sang these words of Psalm cxvi. cheerfully on his way to his martyrdom.

P. 148. *profluam.* A post-Augustan word, similar to *defluus* in the poem on St. Cyprian.

fiat. On the quantity, see Introduction, p. lxvii.

The Festival of St. Peter and St. Paul.

In this poem there is less of detail in the *minutiae* of the actual martyrdom than is usual with Prudentius. He seems

to wish to dwell rather on the triumphant than on the militant Church, and writes with all the enthusiasm of a pilgrim fresh from the holy places at Rome. In common with St. Augustine, Sermon 28, "anni vertentis occursu," and Arator, "annique voluto tempore," he differs from the accounts that placed the two martyrdoms of the two great Apostles on the same day, by making the interval of a year elapse between them. Besides St. Augustine, St. Leo the Great preached on the day of St. Peter and St. Paul. In his eighty-third sermon their conjoint authority is put forth as the double title to obedience on which he builds his claim to power. And for this festival, in which the two Apostles were associated, St. Paulinus used yearly to repair from Nola to Rome.

In St. Jerome's Lectionary there are two Gospels and two Epistles on St. Peter's festival, June 29th, the one pair under the name of St. Peter, the other under that of St. Paul. Ruinart traces back this day—one of the oldest of Christian festivals—to the year A.D. 258, and it has been thought to be of even more primitive antiquity. One of the changes proposed by Bishop Cosin at the last revision of our English Prayer Book, but not adopted, was the restoration of the title "St. Peter's and St. Paul's Day."

The metre is that technically known as the Fourth Archilochian, and the poem is translated into the same measure as that which Conington invented in which to render "Solvitur acris hiems," Horace's only ode in this metre, a combination of the fourteen-syllable with the ten-syllable iambic in an alternately rhyming stanza.

P. 152. *pedibus—supinis.* Our earliest authority for this is Origen (*ob. circa* 254), who, as quoted by Eusebius, H. E. iii. 1, states that St. Peter was crucified with his head downwards, at his own request: *Ὃς καὶ ἐπὶ τέλει ἐν Ῥώμῃ γενόμενος ἀνεσκολοπίσθη κατὰ κεφαλῆς οὕτως αὐτὸς ἀξιώσας παθεῖν* (Expos. in Genesim). Before him Tertullian had attested his crucifixion at Rome: "Tunc Petrus ab altero cingitur, cum cruci astringitur" (Scorp-

iaces, c. 15). "Romam . . . . ubi Petrus passioni Dominicae adaequatur" (De praescr. haeret, c. 36).

Seneca mentions cases of persons being crucified with their heads turned earthwards. "Video cruces non unius quidem generis, sed aliter ab aliis fabricatas : capite quidam conversos in terram suspendere." (*Ad Marciam, De Cons.*, xx.)

inmolatur ense. No one who has made any stay at Rome will have failed to visit the legendary, and possibly the real, scene of St. Paul's martyrdom, the Church *alle tre Fontane*, about three miles from the city, not far from the road to Ostia.

P. 154. *Dextra*, &c. Dressel believes that what is here described is the baptistery of the old Vatican basilica.

colymbus, a bath (κόλυμβος). A rare word, used by Lampridius (fl. 293), who is held by some to be the same as Spartian. The representation of the Shepherd was probably one in mosaic of Christ, the Good Shepherd, rather than of St. Peter.

P. 156. *titulum.* Here used in the later sense of a monument or church erected over a martyr's grave. What follows refers to the church that Prudentius saw standing on the site of what is now the grand San Paolo-fuori-le-mura. The first church built there was Constantine's. This original oratory was enlarged into a basilica by Valentinian II. and Theodosius (the *princeps bonus* of this passage), A.D. 386. "Theodosius coepit perfecit Onorius aulam" is the inscription on the arch that separates the nave from the transept.

Lusitque, &c. This reading seems to be better than *clusit* or *clausit*. Virgil, *Georgic*, ii. 464, uses the compound verb in this sense of fancifully wrought, daintily adorned : "Inlusas auro vestes." So in the "Passio Agnetis," v. 105, "Inlusa pictae vestis inania." Prudentius uses *ludo* also in "Peristeph.," xi. 130—

"Luserat et minio russeolam saniem."

talenta are probably plates of gold. The word is similarly used in the poem on St. Hippolytus, l. 188, "Addidit ornando clara

talenta operi," and the whole of the description in the five preceding lines seems plainly there to refer to the inside of the building. The Romans made the outside of their basilicas studiedly plain, and lavished ornament on the inside, particularly on the apse. Round the apse, if not round the whole of the inside of this ancient Church of St. Paul, these plates of metal were fixed, as is believed to have been the case in the Basilica of Sta. Maria Maggiore, founded A.D. 352, which Prudentius may have seen, and in that of San Pietro-in-Vincoli,[1] which belongs to a rather later date.

camuros. Dressel in his note on this passage infers, from what few remains there are of the church that was burnt in 1823, that paintings and mosaics were here intended, such as decorated almost all the basilicas. Mrs. Jameson, who saw the old church before it was burnt, speaks of representations of the life of St. Paul executed by the Greek mosaic masters of the eleventh century, but mentions nothing of an earlier date.

P. 158. *pontis Hadriani.* The *Ponte di Sant' Angelo*, built originally as an approach to the Mausoleum of Hadrian.

It was a very early custom for the Bishops of Rome to celebrate the Holy Communion in both St. Peter's and St. Paul's Churches on their joint Festival.

ST. CYPRIAN.

It is unnecessary to dwell at any length on the life of one so well known as the Bishop of Carthage. The Decian persecution, A.D. 249-251, the object of which was not so much to inflict death on the Christians as to force them to recant, is called by Milman the

[1] See "L'Architecture Romane," par Édouard Corroyer, Paris, 1887. At p. 68 is a print of the inside of this church, representing the apse thus ornamented with plates.

birth-epoch of Latin Christianity and Cyprian its true parent. In this persecution Fabianus suffered, the first martyr-bishop of Rome whose death rests on certain testimony, and the first (it is worth noticing) who had the Acts of Martyrs regularly collected and recorded. Decius died in 251, and under Valerian, in 258, the persecution was renewed, and in that year St. Cyprian was beheaded on Sept. 14th, at a place four miles from Carthage. "Many martyrs," says St. Augustine, "had preceded Cyprian, whom by his burning words of exhortation he had inflamed to conquer the evil one; and right it was that those whom by his truth-speaking eloquence he had sent before him to death, he should follow by his own intrepid martyrdom" (Serm. 309). It was in the chapel of St. Cyprian that Monica spent the night in prayers and tears before Augustine set sail for Italy. Prudentius in this poem follows and abridges St. Augustine, St. Jerome, and Lactantius. The African and Spanish Churches kept up a close connection with each other, as we see from St. Augustine's "Sermons," and this, together with the wide-spread fame of Cyprian, accounts for Prudentius devoting a poem to his memory. In the Mozarabic Missal and Breviary his festival is noted to be celebrated. St. Cyprian was held in special honour in Spain, in consequence of his synodical letter (Ep. lxvii.), addressed to the presbyter Felix and the people of Legio (*Leon*) and Asturica (*Astorga*), in Hispania Tarraconensis, and also to the deacon Laelius and the people of Emerita, on the case of two bishops, Basilides and Martialis, who had compromised their Christian fidelity.

The metre is a continuous series of lines the same as the first line of the previous hymn (technically called the Fourth Archilochian *κατὰ στίχον*). This and the next hymn are the only instances of a lyrical poem in Prudentius not composed in strophes or distichs.

P. 160. *amore et ore noster.* He claims him as belonging also to Spain, from the church and episcopal see named after St. Mary and St. Cyprian, at Legio.

P. 162. *Executor.* The sense of "expounder," "interpreter," seems to be confined to this passage. *Executio,* meaning a discussion, is used both by Pliny the Younger and by his uncle. Cyprian's "Treatise against the Jews" abounds in quotations from and applications of texts in the Epistles.

Unus erat iuvenum, &c. In their early career Cyprian, Tertullian, and Augustine were all alike more or less corrupted by the vices of their countrymen. Perhaps the abhorrence with which St. Cyprian and St. Augustine speak of their youth when looking back on it in the Gospel light, may be not wholly free from exaggeration.

transit in severam. His personal appearance is thus described in the second of the three accounts given of him in Ruinart's "Acta": "His countenance was grave, yet cheerful; he was free at once from a forbidding austerity of manner and from over-familiarity. He steered between the two so exactly, that it was hard to say whether he more deserved to be loved or feared, and you would say that he equally deserved both. His style of dress was of the same quiet and sober character."

His only scope. Cf. Cowper's "Conversation"—

> "Christ and his character their only scope,
> Their object and their subject and their hope."

Vivere iustitiam. Cf. "severum vivitur," p. 20.

sacrari. In the "Passio Romani" the word occurs twice in this unusual sense, of "sacrificing."

P. 164. *abdicata soli,* "*cast off*" or "*banished from.*" Cf. "a reliqua natura abdicatos" (Pliny, Hist. Nat., ii. 63).

P. 166. *flo, chārismate, invidiā mitescere,* and, below, *idŏlorum.* See Introduction, Part III., *Metre,* p. lxvii.

P. 168. *Salis aut micam iecur aut suis.* So in Peristephanon, iii. 122, on Eulalia.

Candida Massa. St. Augustine says of these martyrs at Utica: "Massa ob numeri multitudinem Candida ob causae fulgorem" (Serm. 306).

P. 170. *Thascius.* The original heathen name of Cyprian; at his baptism he added the name of Caecilius, after a presbyter who had influenced his conversion. For *diem* the reading *fidem* has been conjectured. See however the note in p. 215.

Unicultor. One of many compound words peculiar to Prudentius, like Cunctiparens, Lucisator, Verbigena.

St. Agnes.

This poem on the Roman Virgin Martyr is the counterpart to that on the Spanish Eulalia (Peristephanon, iii.). They were almost exactly of the same age at the time of their death. Both of these poems are simple, and open with the slightest of proems. The subject had been already treated by Damasus in a short poem, and by St. Ambrose in his "De Virginibus," i. c. 2, and in his hymn, of which the following three stanzas are the best—

"Agnes beatae virginis
natalis est, quo spiritum
caelo refudit debitum
pio sacrata sanguine.

"matura martyrio fuit,
matura nondum nuptiis,
nutabat in viris fides
cedebat et fessus senex. . . . .

"Aras nefandi numinis
adolere taedis cogitur,
respondet 'haud tales faces
sumpsere Christi virgines.'"

St. Ambrose's language here, as is usual with him, resembles that of his prose mention of the martyr.

St. Augustine and St. Jerome had also celebrated this victim of the Diocletian persecution in A.D. 304 or 310, to whose touch-

ing tale of Christian endurance, her youth, her beauty, and her innocence, lend such a charm.

The metre of this poem (technically the Alcaic hendecasyllable *κατὰ στίχον*) bears marks of great care. Prudentius, though he has written no poem in Alcaic stanzas, here uses the first line of that stanza continuously, as Claudian does. But whereas Claudian, in a piece of forty-one lines, five times admits a short syllable in the first place, Prudentius, in his poem of 133 lines, invariably begins with a spondee. And further, he does not once violate the caesura, which marks the division of the two halves of the line.

Agnes. Prudentius and Ambrose both use the Greek form of the name (Ἀγνή).

St. Ambrose says, "Nomen virginis titulus est pudoris." St. Augustine (Serm. 273, c. 6) alludes to the Latin association. "Agnes latinè agnam significat, graecè castam. Erat quod vocabatur, merito coronabatur." At a later date the word was declined as a Latin noun, Agnes, Agnetis. Her Church was *conspectu in ipso condita turrium.* The walls with their towers can be seen from the Basilica of Sant' Agnese fuori le Mura, rather over a mile from the *Porta Pia*, on the Via Nomentana. Of the two churches named after St. Agnes, this one is the most interesting. It is said to have been erected by Constantia, a daughter of Constantine, in honour of the martyr buried in the neighbouring catacomb, which also bears her name. This, however, has been controverted, on the ground that the inscription assigned to Damasus makes no mention of the Emperor's daughter, but attributes the building of the church to a Constantina. It is certain that in 625 it was an ancient edifice, and was then restored by Pope Honorius I.

On the day of St. Agnes, Jan. 21, a service is celebrated in this church, in which two lambs, typical of the purity of the virgin saint, are blessed upon the altar. Of their wool the archiepiscopal *pallia* are afterwards made. It will be observed that no mention of the lamb occurs in Prudentius' poem. This,

which was afterwards her inseparable attribute, was introduced at a later date, and is not found on the oldest mosaics and other images of St. Agnes, than whom there is no saint, excepting the Evangelists and Apostles, whose effigy is older.

Among the few churches in England dedicated to St. Agnes are one in Cornwall, at St. Perran, near St. Agnes' Head (one of the Scilly Islands also bears her name), and one in London, conjointly with St. Anne. The village of Papworth St. Agnes, in Cambridgeshire, is also named after her, but not the church, which has now the dedication of St. John the Baptist.

P. 174. *Primis in annis.* According to Augustine she was of the age of thirteen. Ambrose says, "Duodecim annorum martyrium fecisse traditur." But one Roman edition here reads *tredecim.*

P. 180. *Inlusa.* An echo of Virgil's "Inlusasque auro vestes." Cf. note on *lusit*, p. 220.

EPILOGUE.

The place which this Epilogue occupies varies in different MSS. Internal evidence seems clearly to point to its having been intended by Prudentius to stand as the conclusion of his works. Heinsius thought the poem was an unfinished one. Dressel encloses in brackets a line found in some MSS., "Quo regente vivimus," as looking like a gloss. It has been suggested that "Quo vigente" or "iubente" is perhaps the true reading, and that some such line as "Qui nos perenni morte libevavit" should be supplied after it. This is required by the metre (Hipponacteum), the same as Horace's "Non ebur neque aureum;" and a further reason in favour of this view is, that the poem seems composed in stanzas of six lines each, and the addition of such a line would make it consist of exactly six such stanzas.

P 182. *Nos citos iambicos*, &c. Prudentius here describes the

metre of his Epilogue, which consists of a dimeter trochaic followed by a trimeter iambic catalectic.

parabsis. This unusual form of *paropsis* is the reading of the Paris MS. (Puteanus 8084) in the "Psychomachia," v. 532.

P. 184. *Me paterno in atrio*, &c. Compare with this offering of his verses as an earthen vessel, the lines at the end of the poem on Eulalia, p. 126—the prayer to Romanus—

> "Romane Christi fortis adsertor Dei,
> elinguis oris organum fautor move,
> largire comptum carmen infantissimo,
> fac ut tuarum mira laudum concinam;
> nam scis et ipse, posse mutos eloqui,"

and that to St. Laurentius—

> "Audi poetam rusticum."

Thus the note of sweet humility (all the more remarkable when found in a fiery-tempered Spaniard) that is struck in the stanzas of the autobiographical preface prefixed to his poems, sounds on to the latest verse that he has left us.

APPENDIX.

THE Paris MS. of Prudentius (Puteanus, 8084) having been frequently referred to in this volume, it may be of interest to give a specimen portion of it. It is one of the greatest of the MS. treasures in the Bibliothèque Nationale, being a gift from the monastery of Du Puy, whence its title *Puteanus*. Unfortunately, it is not complete, containing only five out of the fourteen poems of the "Peristephanon."

The photograph is taken from the work of Drs. Zangemeister and Wattenbach ("Exempla codicum Latinorum litteris majusculis scriptorum," Heidelberg, 1876). The editors of this work pronounce the MS. to be an imitative specimen of the end of the sixth century, partly from the fact that the letter E is crossed at the middle, and not higher up, as is the case in the earliest MSS. M. Faguet places it at the beginning of the sixth century. It is written in capitals, and is certainly of great antiquity. Mr. Robinson Ellis, the editor of

Catullus, collated the MS. in some passages, in 1886. The name of Vettius Agorius Basilius, consul A.D. 527, is subscribed at the end of the "Cathemerinon," and possibly this is original.

Of all the editors of Prudentius, Nicholas Heinsius alone has recognized the value of this MS. Dressel refers to its recension by Heinsius, but did not himself consult it.

This passage, "Nos esse," &c., has been referred to in the Introduction (p. xxxvi) as an instance of the mystical interpretation favoured by Prudentius. It is at the close of the preface to the "Psychomachia," and with the context is as follows:

> "Haec ad figuram praenotata est linea,
> quam nostra recto vita resculpat pede:
> vigilandum in armis pectorum fidelium
> omnemque nostri portionem corporis,
> quae capta foedae serviat libidini,
> domi coactis liberandam viribus.
> Nos esse large vernularum divites,
> si, quid trecenti bis novenis additis
> possint, figura noverimus mystica.
> Mox ipse Christus, qui sacerdos verus est,
> parente natus alto et ineffabili,
> cibum beatis offerens victoribus,
> parvam pudici cordis intrabit casam,
> monstrans honorem Trinitatis hospitae."

The "Psychomachia" is an allegory, and has an allegorical preface. Prudentius has been describing the rescue of Lot by Abraham (Gen. xiv.) and applies

NOSESS
SIQUID
POSSIN
MOXIPS
ARENT
AUNIB
UAM

the story thus. As Abraham, with his 318 trained servants, born of his own clan, rescued Lot, was blessed on his return by Melchizedec, was visited by the three mysterious strangers and became the father of Isaac, so Christians, strong in the abundant help they have at hand in Christ's cross (signified by the Greek numerals for 318, *τ ι η*, *τ* for the cross, and *ι η* for the sacred name Ἰησοῦς), and by faith in the Trinity, are able to win Christ's blessing, and to bring forth the fruits of good works.

The marginal note on the right-hand side of the second line of the MS. is 318 in Roman numerals, CCCXϹII.

In several Latin MSS. earlier than the ninth century Ϲ = VI, whether it be that the V is thus linked to the following I, or that it represents the Greek *stigma*, *ϛ*, the sign of the number 6.

CHISWICK PRESS :—C. WHITTINGHAM AND CO., TOOKS COURT CHANCERY LANE.

THE BORROWEI
AN OVERDUE FE
RETURNED TO
BEFORE THE L
BELOW. NON-RECEIPT OF OVERDUE
NOTICES DOES NOT EXEMPT THE
BORROWER FROM OVERDUE FEES.

3 2044 021 239 975

T
the I
stamp
A
by re
time.
Pl

CANCELLED
BOOK DUE
MAR 7 - 1983
FEB 23 1983
7 FEB 3252

CANC

CAN

CAN

CAN

WIDENER
FEB 10 1996
BOOK DUE

WIDENER
FEB 10 1997
BOOK DUE
CANCELLED

CAN